

PROSPECTUS.

1903-1904.



Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W

(TELEGRAPHIC ADDRESS—COUNTERPOINT, LONDON.)

INSTITUTED, 1822.

INCORPORATED BY ROYAL CHARTER, 1830.

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TABLE OF CONTENTS.

	PAGE
GOVERNING BODY	3
HONORARY OFFICERS	4
ADMINISTRATIVE OFFICERS	4
PROFESSORIAL STAFF	5
HISTORY OF THE ACADEMY	7
CONSTITUTION AND GOVERNMENT	9
PRIVILEGES OF SUBSCRIBING MEMBERS	10
SCHOLARSHIPS AND EXHIBITIONS	10, 22
PRIZES	11, 40
PAYING STUDENTS	12
ENTRANCE EXAMINATION	12, 16
SUBJECTS TAUGHT IN THE ACADEMY	13
CURRICULUM	14
LECTURES	14
FEES.. .. .	15
ACADEMIC YEAR AND TERMINAL ARRANGEMENTS	16
ANNUAL EXAMINATION	16
REPORTS	17
SUB-PROFESSORSHIPS	17
EXAMINATION ON LEAVING, DISTINCTIONS, ETC... .. .	17
CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES	18
LIBRARY	18
LODGINGS	18
LUNCHEONS, ETC.	18
STUDENTS' PRACTICE	18
FINANCIAL YEAR	18
GENERAL REGULATIONS	19
BYE-LAWS RELATING TO DISTINCTIONS	20
SCHOLARS AND EXHIBITIONERS, LISTS OF	35
PRIZEHOLDERS, LISTS OF	46
FELLOWS, LIST OF	53
ASSOCIATES, LIST OF	55
HONORARY MEMBERS, LIST OF	59
HONORARY LOCAL REPRESENTATIVES	60
SUBSCRIBING MEMBERS, LIST OF	64
STUDENTS' AID FUND FOR ASSISTING DESERVING STUDENTS	69
METROPOLITAN EXAMINATION	70
FORMS OF BEQUEST	71

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A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereigns still bestow the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha in 1900 the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students

were permitted to give a Concert before King George IV. in St. James's Palace. In the same and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbiere*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street, acquired in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class under the able direction of Mr. William Farren, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of H.R.H. the Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has already produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "*Metropolitan Examination*." Successful

Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

During over seventy years of a useful existence, the work of the Academy in the cause of musical education has been, with the assistance of many eminent musicians and lovers of music, conducted successively by its Principals, Dr. William Crotch, 1823; Mr. Cipriani Potter, 1832; Mr. Charles Lucas, 1859; Sir William Sterndale Bennett, 1866; Sir George A. Macfarren, 1875; and Sir Alexander Campbell Mackenzie, 1888.

The number of Students who up to the present time have received either their complete or partial musical training within its walls is computed at over 6,000. The growth of the School may be estimated by the fact that whereas in the year 1823 only twenty Students were admitted, the number now under training is usually over 500.

Past Students, many of whom have risen to positions of eminence and distinction, have, in the course of their respective careers, extended the good work, not only in Great Britain, but in the Colonies and in India; and it is a gratifying fact that the connection with their Alma Mater is rarely, if ever, severed either by the lapse of years or by the distance which may divide them. Space does not permit of the enumeration here of more than a few of those who have distinguished themselves in their profession since leaving the Academy. Amongst many others whose names are to be found in the lists of Fellows* and Associates,* the following may be mentioned: Mathilde Bauermeister, Dora Bright, Mary Davies, Kate Loder, C. A. Macirone, Marian McKenzie, Julia Neilson, Charlotte Sainton-Dolby, Clara Samuel, Charlotte Thudichum, Alwina Valleria, Maude Valérie White, Hilda Wilson, Edith Wynne, and Agnes Zimmermann; H. C. Banister, Joseph Barnby, John Francis Barnett, G. J. Bennett, William Sterndale Bennett, Henry Blagrove, Frederick Corder, William G. Cusins, Ben Davies, Eaton Faning, Edward German, C. H. Allen Gill, Thomas Harper, W. H. Holmes, John Hullah, Charles Lucas, George A. Macfarren, Walter Macfarren, Alexander C. Mackenzie, Arthur O'Leary, Brinley Richards, William Shakespeare, Charles Steggall, Arthur Sullivan, Arthur Goring Thomas, John Thomas, Frederick Westlake, Thomas Wingham, Henry J. Wood, &c., &c.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For names of Honorary and Subscribing Members see pp. 59 and 64 to 68.

* See pages 53 and 55.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 12). Students consist of—

SCHOLARS,

EXHIBITIONERS,

PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

There are fifty-six Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a

new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.	For further particulars see page
STERNDALE BENNETT	Any branch of Music	April, 1904	22
HENRY SMART	Composition or Organ	Sept. 1905	24
LISZT	Composition or Pianoforte	Sept. 1905	25
G. A. MACFARREN	Composition	Jan. 1906	26
SIR MICHAEL COSTA	Composition	Sept. 1905	28
GORING THOMAS	Composition	April, 1904	29
HINE PRIZE	Composition	Annually in Dec.	24
WESTMORLAND	Singing	Annually in Dec.	22
FAREPA-ROSA	Singing	April, 1904	23
JOHN THOMAS	Singing and Instrumental alternately	Sept. 1905	25
SAINTON-DOLBY	Singing	Jan. 1906	26
GEORGE MENCE SMITH	Singing	Jan. 1905	30
ROSS	Singing	Sept. 1904	32
ANNIE E. LLOYD EXHIBITION	Singing	Annually in July	34
POTTER EXHIBITION	Pianoforte	Annually in Dec.	22
LADY JENKINSON'S THALBERG	Pianoforte	Dec. 1903	24
ERARD CENTENARY	Pianoforte		28
SIR JOHN GOSS	Organ	Nov. 1906	23
STAINER EXHIBITION	Organ	Annually in Sept.	31
MAUD MARY GOOCH	Organ	Sept. 1905	32
ERARD CENTENARY	Harp		28
SAINTON	Violin	Sept. 1906	27
DOVE	Violin	Sept. 1906	30
BROUGHTON PACKER BATH ...	Violin	Dec. 1903	34
WESSELY EXHIBITIONS (two)	Violin	Sept. 1904	31
BROUGHTON PACKER BATH ...	Violoncello	Dec. 1903	34
ORCHESTRAL INSTRUMENTS (six)		Jan. 1904	31
ROSS	Wind Instruments	Sept. 1904	32
ASSOCIATED BOARD R.A.M. and R.C.M. (six)		Nov. 1903	31
ADA LEWIS (fifteen ; five annually)		Sept.	32
CAMPBELL CLARKE	Chosen by the Committee	Sept. 1906	33
JOSEPH MAAS (independent of the Academy)	Singing		33

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's Fees.

Further particulars of the Scholarships and Exhibitions are given on pages 22 to 34.

PRIZES.

There are also the following twenty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the

Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular Prize.

CHARLES LUCAS PRIZE for Composition.

CHARLES MORTIMER PRIZE for Composition.

BATTISON HAYNES PRIZE for Composition.

PAREPA-ROSA PRIZE for Singing.

EVILL PRIZE for Singing.

SAINTON-DOLBY PRIZE for Singing.

RUTSON MEMORIAL PRIZES (Two) for Singing.

GOLDBERG PRIZE for Singing.

SWANSEA EISTEDDFOD PRIZE for Singing.

STERNDALÉ BENNETT PRIZE for Pianoforte Playing.

HEATHCOTE LONG PRIZE for Pianoforte Playing.

LOUISA HOPKINS MEMORIAL PRIZE for Pianoforte Playing.

WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.

FREDERICK WESTLAKE PRIZE for Pianoforte Playing.

MESSRS. TUBBS' PRIZE for Violin Playing.

MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.

BONAMY DOBREE PRIZE for Violoncello Playing.

HANNAH MAYER FITZROY PRIZE for Violin Playing.

JULIA LENÉY PRIZE for Harp Playing.

R.A.M. CLUB PRIZE for various Branches of Study.

CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.

GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.

RIDLEY PRENTICE PRIZE for Teaching.

DOVE PRIZE for General Excellence, Assiduity, and Industry.

THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded triennially).

Further particulars of the Prizes will be found on pp. 40 to 46.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for Professors and Classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (enclosed herein), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 5 Guineas.

The appointment of Students to the various Professors is left

absolutely to the discretion of the Principal, who, however, as far as possible, endeavours to meet the wishes of Students in this respect.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 15.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 69), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives. (See List, pp. 60 to 63.)

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.	ENSEMBLE PLAYING (Chamber Music).
HARMONY AND COUNTERPOINT.	CONCERTED MUSIC (Instrumental and Vocal).
COMPOSITION.	ORCHESTRAL PLAYING.
SOLO SINGING.	MILITARY MUSIC.
SIGHT SINGING AND MUSICAL DICTATION.	* <i>DICTION AND ELOCUTION.</i>
CHORAL SINGING.	<i>OPERATIC SINGING AND ACTING.</i>
CHOIR TRAINING.	<i>DRAMA.</i>
PIANOFORTE.	<i>DEPORTMENT.</i>
HARP.	<i>FENCING AND PHYSICAL DRILL.</i>
ORGAN.	<i>DANCING.</i>
VIOLIN.	<i>STAGE DANCING.</i>
VIOLA.	<i>ITALIAN.</i>
VIOLONCELLO.	<i>FRENCH. GERMAN.</i>
DOUBLE BASS.	
WIND INSTRUMENTS.	
OTHER ORCHESTRAL INSTRUMENTS.	

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him. (See Regulation II., p. 19.) All other Students are required to take Pianoforte as Second Study.

* With respect to the subjects in italics, see p. 14.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 15.

The Operatic Class, for the study of the Lyrical Drama, is open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in this Class on payment of a fee of 3 Guineas per Term.

Lectures on the History of Music and Musicians are given weekly (on Wednesdays from 3 to 4) throughout Michaelmas and Lent Terms. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above lists of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Choral Singing—Practice for one hour and a half per week.

6.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

7.—Choir Training (for Students whose Principal Study is Organ Playing)—One hour per week, in class.

8.—Orchestral Practice—Four hours and a half per week, if sufficiently advanced.

Attendance at the above Classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

9.—Orchestral Practice (Junior Division)—Two hours per week.

10.—Ensemble Playing—Six hours per week, if approved by the Principal.

11.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

Attendance at the Classes numbered 8, 9, and 10 is not obligatory.

12.—Wind Instrument Students accepted under the arrangement referred to on p. 13, receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight Singing and Ensemble Classes and Orchestral Practices.

The Subjects printed in italics in the list on p. 13 are extra

to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—

Dramatic Class.

2nd Study, a Musical Subject chosen by student.

Elocution, 20 minutes private or class of 3 to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight Singing.

Elocution Students :—

Elocution, 2 lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A language of the student's own choice.

*Elements of Music followed by Sight Singing.

FEES.

The Fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	4	4	0
Tuition Fees, for ordinary Curriculum, per Term	11	11	0
Tuition Fees for the Curriculum set forth in par. 12, page 14 (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	1	11	6
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects) †	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
" " (Students who discontinue all other subjects) †	3	3	0
Diction ‡	1	1	0
Elocution	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0

* Not obligatory.

† See Reg. V., page 19.

‡ Free to Students whose Principal Study is Singing. See Reg. VI., page 19.

Ex-Students may re-enter without payment of the Entrance Fee.
Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All Fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London and County Bank, Hanover Square Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1903-1904.

Michaelmas Term begins MONDAY, 28th SEPTEMBER, 1903, and closes on SATURDAY, 19th DECEMBER, 1903.

Lent Term begins THURSDAY, 14th JANUARY, 1904, and closes on WEDNESDAY, 30th MARCH, 1904.

Midsummer Term begins MONDAY, 25th APRIL, 1904, and closes on SATURDAY, 23rd JULY, 1904.

ENTRANCE EXAMINATIONS, 1903-1904.*

Entrance Examinations will be held :—

For the Michaelmas Term, Thursday, 24th September, 1903, at 9.30.

For the Michaelmas Half-Term, Wednesday, 4th November, 1903, at 3.

For the Lent Term, Monday, 11th January, 1904, at 2.

For the Lent Half-Term, Monday, 22nd February, 1904, at 3.

For the Midsummer Term, Thursday, 21st April, 1904, at 2.

For the Midsummer Half-Term, Wednesday, 8th June, 1904, at 3.

Candidates for admission as Students should obtain an Application Form from the Secretary, and remit the same, with Examination Fee (see p. 15), three days before the date of examination. They should then attend on the day of examination, bringing with them music which will exemplify their attainments in the subjects proposed for Principal and Second Studies respectively. An accompanist is provided, but applicants may bring their own if they so desire.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic Year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

* For the character of this examination, see p. 12, Paying Students, paragraph 2.

To such Students as show sufficient progress awards are made as follows :

For Principal Studies, Harmony, Sight Singing, Elocution, Opera, and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors, and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory, they receive a Certificate of their qualification as teacher, performer, or both ; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation XV., p. 20.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal. (See Regulations XI. and XIII., p. 20.)

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

LIBRARY.

The Music Library, which has recently been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello, Ewer & Co., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works, and is open to Professors and Students during Term time, from 10 to 5 daily, except on Saturdays, when it is closed at 1 o'clock.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments to Students, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. A practice organ has, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when not otherwise required.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 10.

GENERAL REGULATIONS.

- I.—All orders for the government and regulation of the Academy shall emanate from the Committee of Management, whose decisions shall be delivered through their Chairman to the different officers of the establishment.
- II.—All branches of Music shall be taught in the Academy, and Students may choose any one of these for their principal study. Should the branch for which a Male Student enters be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a second study, any orchestral instrument which the Committee may choose for him. If the branch for which a Student enters be Singing, he or she shall attend the Diction Class. All Students shall be required to learn Harmony and (unless exempted by the Principal) Pianoforte, to attend the Sight-Singing Class, and, when competent, to take part in the Orchestral and Choral Practices, in the Ensemble and Accompaniment Classes, and in all public performances of the Academy.
- III.—The Academic Year shall consist of Thirty-six weeks, divided into Three Terms.
- IV.—The Course of Instruction shall include two Weekly Lessons in a Principal Study; one in a Second Study, when deemed desirable by the Principal; one in Diction, for Singers; and the advantages of the Sight-Singing and Harmony Classes, the Ensemble and Accompaniment Classes, and the Orchestral and Choral Practices.
- V.—The Operatic and Dramatic Classes shall be open to composers, singers, and accompanists, on payment of an additional fee. Students who discontinue their General Studies may remain in these Classes on payment of such fee as the Committee may from time to time determine.
- VI.—The Classes for the English, Italian, French, and German languages, and those for Diction, Elocution, Deportment, and Dancing, may be attended by the Students on payment of an additional fee for each class. Students whose Principal Study is Singing shall not be required to pay the additional fee for the Diction Class.
- VII.—Students shall be admitted at the commencement of each Term and Half-Term.
- VIII.—Students shall be required, on entering the Academy, to sign an Agreement binding themselves to keep all the rules of the Academy, to obey those in authority over them, strictly to carry out the course of study appointed by the authorities of the Academy, and to attend for that purpose during at least three Terms. The Father or Guardian of a Student will be required to sign a minute of approval, appended to the Agreement, binding him to pay the fees for the said three Terms.
- IX.—Students who are members of the Band or Choir shall attend all Orchestral and Choral Practices and Rehearsals; and every Student, without exception, shall attend all Public Performances, whether or not they be members of the Band or Choir. Female Students shall wear the Academic Dress (*viz.*, a plain white dress with scarlet sash) at all Public Concerts of the Academy.

- X.—As a mark of particular distinction advanced Students may be appointed Sub-Professors and required to give instruction in the Academy under the supervision of their own Professors. This appointment shall be for a period not exceeding three years, and shall be relinquished if the Student leave the Academy before the expiration of the period.
- XI.—No Student shall be allowed to undertake any public engagement without the sanction of the Principal.
- XII.—All Scholarship-holders and Exhibitioners shall be obliged to perform when and where called upon by the Principal, whether they have an engagement or not on the date mentioned. Failure to comply with this requirement shall render such Scholar or Exhibitioner (at the discretion of the Committee) liable to suspension or dismissal from the Scholarship or Exhibition he or she may hold. Any release from this Regulation shall be left to the discretion of the Principal.
- XIII.—No Student shall be allowed to publish any Composition without the sanction of the Principal, and a copy of all Compositions published with his sanction must be presented to the Library of the Academy.
- XIV.—Any infringement or violation of the Regulations, or any discreditable or improper conduct, shall subject the Student, at the discretion of the Committee, to suspension or dismissal from the Institution.
- XV.—On leaving the Academy, or during the Term next after leaving, Students may undergo an Examination. If the Examination prove satisfactory, they shall receive a Certificate of their qualification. Pupils who have not studied for more than a year in the Academy shall not be considered eligible for this Examination, and applications for it shall not be received later than the next term after a pupil leaves the Institution.
- XVI.—All Fees shall be paid in advance, and at least fourteen days' notice of the withdrawal of a Student shall be given. Failing the due receipt of such notice by the Secretary the fees for half a Term shall be payable. The above General Regulations are made by the Committee of Management acting under the Charter granted by his late Most Gracious Majesty King George IV.

BYE-LAWS RELATING TO DISTINCTIONS.

- A.—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the Term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected by the Directors Associates of the Institution.

- B.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- C.—Existing Associates of the Royal Academy of Music, and Associates elected under these Bye-Laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- D.—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution may, on the recommendation of the Committee of Management and the written Certificate of the Principal Music Professor, be elected by the Directors Fellows of the Royal Academy of Music.
- E.—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- F.—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- G.—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiatehip shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- H.—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see page 70).
- I.—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- J.—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by his late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

SCHOLARSHIPS AND EXHIBITIONS.

Potter Exhibition.

Founded by subscription, 1860, as a testimonial to

CIPRIANI POTTER (1792—1871),

Principal of the Academy from 1832 to 1859.

This is open for competition annually in December by Female and Male Pianists, at alternate elections, who shall then be and shall have been Students at the Academy for not less than two years, and it will be awarded to the one judged to evince the greatest merit in Pianoforte-playing.

The amount of the Exhibition is about £11, which is appropriated towards the cost of a year's instruction in the Academy.

The competition in December, 1903, will be for Male Candidates.

TRUSTEES :

W. H. CUMMINGS, THOMAS THRELFALL, and the PRINCIPAL.

Westmorland Scholarship.

Founded by subscription, 1861, in memory of

JOHN FANE, 11th Earl of Westmorland (1784—1859),

Founder of the Royal Academy of Music.

This is open for competition annually in December by Male and Female Vocalists in alternate years who must be Students in the Royal Academy of Music, between the ages of eighteen and twenty-four, and who must produce certificates of birth.

The amount of the Scholarship is about £9 9s., which will be appropriated towards the cost of a year's instruction in the Academy.

Further subscriptions towards the fund of this Scholarship will be applied to the increase of its annual value.

The competition in December, 1903, will be for Female Candidates.

TRUSTEES :

F. CORDER, W. H. CUMMINGS, and F. WALKER.

Sterndale Bennett Scholarship.

Founded by subscription, 1872, as a testimonial to

SIR WILLIAM STERNDALE BENNETT, M.A. et Mus.D. Cantab.,

D.C.L. Oxon., F.R.A.M. (1816—1875),

Principal of the Academy from 1866 to 1875.

This is open for competition biennially in April by Male Candidates, in any branch of Music, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Candidates must pass an Examination in general education previous to entering the Musical Competition. Subjects : Orthography

and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History; and, for Candidates above eighteen, any Foreign Language of their own choice.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

The successful Candidate is entitled to two years' free instruction in the Academy.

The next competition will be held at Easter, 1904.

TRUSTEES:

WALTER MACFARREN, ARTHUR O'LEARY, and H. R. EYERS.

Parepa-Rosa Scholarship.

Founded by Carl Rosa, Esq., 1874, in memory of his Wife,

EUPHROSYNE PAREPA-ROSA (1836—1874),

Soprano Singer.

This is open for competition biennially in April by Female Vocalists between the ages of eighteen and twenty-two years, who must be British-born subjects, must not be nor ever have been Students in the Royal Academy of Music, and who must produce certificates of birth.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The successful Candidate is entitled to two years' free instruction in the Royal Academy of Music.

The next competition will be held at Easter, 1904.

TRUSTEES:

A. RANDEGGER, CHAS. E. SPARROW, J. H. EVANS, and the PRINCIPAL.

Sir John Goss Scholarship.

Founded by subscription, 1875, as a testimonial to

SIR JOHN GOSS, Kt., Mus.D. Cantab., Hon. R.A.M. (1800—1880),

Composer, Organist of St. Paul's Cathedral, and Professor in the Academy.

This is open for competition by Chorister Boys (to be elected by the Council of the Royal College of Organists).

The holder is entitled to three years' instruction in the Academy.

The Examination is held by the Royal College of Organists.

Further subscriptions to the fund of this Scholarship will be appropriated to the increase of its annual value.

The last competition was held at Michaelmas, 1900. Applications should be addressed to the Hon. Secretary, Royal College of Organists, Hart Street, London, W.C.

TRUSTEES:

Sir G. C. MARTIN, JOHN NORBURY, and H. GOSS.

Chalberg Scholarship.

Founded by subscription raised by Lady Jenkinson, 1877, in memory of
SIGISMUND THALBERG (1812—1871),
Pianist and Composer.

This is open for competition biennially in December by Female and Male Pianists, at alternate elections, who must be British-born subjects, between the ages of fourteen and twenty-one years, and must produce certificates of birth.

Competitors must pass an Examination in general education before entering the Musical Competition; the subjects of, and the exemption from, which are the same as for the Sterndale Bennett Scholarship.

Candidates are required to pay an entrance fee of One Guinea.

The Scholarship amounts to about £20 a year, which is appropriated towards the cost of two years' instruction in the Academy.

Further subscriptions to the fund of this Scholarship will be applied to the increase of its annual value.

The next competition will take place in December, 1903, and will be for Male Candidates.

TRUSTEES :

Sir G. B. JENKINSON, Bart., SIGISMUND BRUZAUD, and the PRINCIPAL.

Hine Prize.

The bequest of MISS MARY HINE (*d.* 1880).

The amount is about £14, which is appropriated towards the cost of a year's instruction in the Academy. It is competed for annually in December by Male and Female Students of the Academy under seven-teen years of age at the date of competition, and is awarded to the one who may be judged to have composed the best English Ballad, the poetry for which shall have been selected by the Committee and announced two months before the competition.

This bequest, though by the terms of the founder's will called the "Hine Prize or Gift," is in the nature of an Exhibition, and therefore comes under the regulations of the Academy applying to Scholarships and Exhibitions.

TRUSTEES :

WALTER MACFARREN, C. STEGGALL, and JOHN THOMAS.

Henry Smart Scholarship.

Founded by subscription, 1880, in memory of
HENRY SMART (1813—1879),
Composer and Organist.

This is open for competition triennially in September by Male and Female Candidates, at alternate elections, who must be British-born subjects, under twenty years of age, and must produce certificates of birth.

The Scholarship amounts to about £17 10s. a year, which is appropriated towards the cost of three years' instruction in the

Academy. In awarding this Scholarship special regard will be had to promise of excellence in Organ-playing and Musical Composition.

Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea.

The next competition will be by Female Candidates, in September, 1905.

TRUSTEES :

JOHN CLARKE CROSTHWAITE MCCAUL, THOMAS THRELFALL, and the
PRINCIPAL.

John Thomas (Welsh) Scholarship.

Founded by subscription, 1883, collected mainly in the Principality, by

JOHN THOMAS (Pencerdd Gwalia),

Harpist to the King.

This is competed for triennially in September by Vocalists and Instrumentalists of both sexes, at alternate elections, who must be under eighteen years of age and produce certificates of birth. Candidates must not be, nor ever have been, pupils of any public metropolitan institution for musical instruction, and either they or their parents must have been born in Wales.

Each Candidate is required to pay a fee of Half-a-Guinea on entering his or her name.

The successful Candidate is entitled to three years' free instruction in the Royal Academy of Music.

The next competition will be by Instrumentalists, and will be held in September, 1905.

TRUSTEES :

JOHN THOMAS, JOHN WILLIAMS, M.D., STEPHEN EVANS, and the
PRINCIPAL.

Liszt Scholarship.

Founded by subscription, 1886, in honour of

FRANZ LISZT, Hon. Canon, Ph.D., Hon. R.A.M. (1811—1886).

With which is incorporated the

Bache Scholarship.

Founded by subscription, 1888, in memory of

WALTER BACHE (1842—1888),

Pianist, Conductor, and Professor in the Academy.

This is open for competition by Male and Female Candidates between the ages of fourteen and twenty years upon the day fixed for the beginning of the Examination in Musical Composition and Piano-forte-playing, and is awarded to the one who may be judged to evince the greatest merit in Pianoforte-playing or Composition.

It entitles the successful Candidate to three years' free instruction in the Academy, and, after that, a yearly sum to assist him or her in the extension of musical experience for two years on the Continent of Europe.

A fee of One Guinea must be paid by each Candidate on entering his or her name for competition.

Candidates must pass an Examination in general education before entering the Musical Competition, the subjects of which are English Orthography and Grammar, Elementary Arithmetic, and the rudiments of Geography and English History. Exemption from this Examination can only be obtained by production of a Certificate by the Candidate that he or she has passed a satisfactory Examination at any of the local or other Examinations held by any British University, or unless such Candidate at the time of competition holds any other Scholarship at the Royal Academy of Music.

The next competition will be in September, 1905.

TRUSTEES :

C. A. BARRY, ALFRED H. LITTLETON, and THOMAS THRELFALL.

Sainton-Dolby Scholarship.

Founded by subscription, 1886, in memory of

CHARLOTTE HELEN SAINTON-DOLBY, F.R.A.M. (1821—1885),

Contralto Singer and Composer.

This is open for competition triennially in January by Contralto and Soprano Vocalists, at alternate elections, between the ages of seventeen and twenty years, who must be British-born subjects, must not be, nor ever have been, Students in the Royal Academy of Music, and must produce certificates of birth.

The Scholarship amounts to 15 Guineas a year, which is appropriated towards the cost of three years' instruction in the Academy, and it is awarded to the Candidate who may be judged to display the best voice in conjunction with musical aptitude.

Each Candidate is required to pay a fee of One Guinea on entering her name.

The next competition will be for Contralto Vocalists, and will be held in January, 1906.

TRUSTEES :

WALTER MACFARREN, EDWARD LLOYD, CHARLES SANTLEY,
and the PRINCIPAL.

Macfarren Scholarship.

Founded by subscription, 1888, in memory of

SIR GEORGE ALEXANDER MACFARREN (1813—1887), M.A., Mus. Doc.
Cantab. et Oxon. et Dub. ; F.R.A.M. ;

Professor of Music at the University of Cambridge ; and Principal of the Academy from 1875 to 1887.

This is open for competition triennially in January by British-born Candidates, between the ages of fifteen and twenty-one years

upon the day fixed for the beginning of the Examination in Musical Composition, and is awarded for promise in Musical Composition. Certificates of birth must be produced. Candidates who are not already Students at the Royal Academy of Music are required to pay an entrance fee of One Guinea on entering his or her name for competition.

Competitors must pass an Examination in general education before entering the Musical Competition, the subjects of which are the same as for the Sterndale Bennett Scholarship. Exemption from this Examination can only be obtained from the Committee of Management on production of such a certificate or evidence as they may think fit, and Candidates who have already passed a similar Examination, or have attained such a position at school or college as the Committee may determine to be sufficient, may also be exempted.

The successful Candidate is entitled to three years' tuition at the Royal Academy of Music. In cases of exceptional talent or promise this period may be extended to one year more. The holder of the Scholarship is ineligible for a second Competition.

The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance that may remain in their hands.

The last competition was held in January, 1903.

TRUSTEES :

WALTER MACFARREN, THOMAS THRELFALL, and the
PRINCIPAL.

Sainton Scholarship.

Founded by subscription, 1891, in memory of

PROSPER SAINTON,

Violinist and Composer,

Professor of the Violin at the Royal Academy of Music,
1845—1890.

This Scholarship is awarded for promise in Violin-playing, and is competed for triennially. It is open to British-born subjects of either sex, who shall be under the age of eighteen years on the date of the Musical Examination. Candidates will be required to pay a fee of Half-a-Guinea on entering, and to produce such evidence of their age as the Trustees may require. No Candidate will be eligible to compete in the Musical Examination who shall have failed to pass such preliminary Literary Examination as shall be appointed by the Committee of Management, or to have produced such evidence of his or her literary qualifications as the Committee shall consider sufficient. The successful Candidate will be entitled to the benefit of the Scholarship funds for three years, subject to the usual conditions, which time, in cases of exceptional talent, may be extended to four years, at the discretion of the Committee. The Committee have power to withhold the Scholarship in any year upon the report of the Examiners that no fit candidate has appeared. The holder of the Scholarship is ineligible for a second Competition.

The amount of the Scholarship is about £23, but is subject to fluctuation.

The next competition will take place in September, 1906.

TRUSTEES :

EDWARD E. COOPER, THOMAS THRELFALL, and the PRINCIPAL.

Erard Centenary Pianoforte Scholarship.

The Gift of

DANIEL MAYER, Esq., J.P.

In celebration of the Centenary of the establishment of
Messrs. Erard's business.

This Scholarship is open to all British-born subjects of either sex between the ages of fourteen and twenty-one, and is awarded to the Candidate whom the judges shall consider to possess such latent talent, and to show such promise of musical ability, as to render it likely that he or she will take a high future position as a Pianist. An Entrance Fee of One Guinea is payable by each Candidate. The successful Candidate is entitled to receive three years' free tuition at the Royal Academy of Music, and in addition will have the loan of an Erard Grand Pianoforte during the same period.

The last competition for the above Scholarship took place at Michaelmas, 1901.

Erard Centenary Harp Scholarship.

Presented by Mr. DANIEL MAYER.

The Scholarship is open to British-born subjects of either sex between the ages of fourteen and twenty-one years, and to persons within the same limits of age who are not British-born, but who have been resident in Great Britain for a period of at least five years immediately preceding the date of the competition.

Candidates are required to pay an entrance fee of One Guinea on sending in their names. The successful Candidate will be entitled to receive three years' free tuition at the Royal Academy of Music, subject to the usual powers of determination by the Committee of Management.

The Scholarship is awarded to that Candidate whom the judges shall consider to possess such latent talent, and to show such promise of musical ability, as to render it likely that he or she will take a high future position as a Harpist.

The last competition took place at Michaelmas, 1902.

Sir Michael Costa Scholarship.

For Composition.

The bequest of

SIR MICHAEL COSTA, Hon. R.A.M. (1808—1882),
Composer and Conductor.

This Scholarship is open to Male Candidates, who must be natives of England or Wales, and is to be awarded for ability in Composition

especially as regards the faculty of inventing Melody. Candidates must be under the age of twenty-one years on the date of competition, and must produce satisfactory evidence thereof. They are required to pass a preliminary Examination in general education before entering the Musical Competition. Subjects: English Grammar and Orthography, Elementary Arithmetic, Geography and English History, and, for candidates above eighteen, any Foreign Language of their own choice. Exemption from this Examination may be granted to Candidates producing a University Local Certificate or other satisfactory evidence of proficiency. An entrance fee of One Guinea is payable.

The Scholarship is tenable for three years, and the Committee have power to extend the tenure to four or five years in cases of exceptional talent or promise, and to determine it at any time if the Scholar fail to make adequate progress.

The last competition took place at Michaelmas, 1902.

TRUSTEES:

HERBERT BLADES, R. G. BISHOP.

Goring Thomas Scholarship.

For Lyrical Composition.

Founded by Subscription, 1892, in Memory of
ARTHUR GORING THOMAS (1850—1892), Composer.

This Scholarship is open to British-born subjects of either sex who shall have attained the age of eighteen years on the date of competition. Candidates are required to undergo a Literary Examination in general education previous to entering the Musical Competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Geography, English History, and French or German. Candidates who are not already Students of the Royal Academy of Music will be required to pay an entrance fee of One Guinea on sending in their names.

A Candidate is exempt from the Literary Examination if he or she can produce a certificate of either of the University Local Examinations, or otherwise give satisfactory proof of having reached the necessary standard of education. Each Candidate must send in a dramatic musical composition, with a declaration that it is his or her own unaided work. The Candidate may then be summoned to a *viva voce* examination before the Judges, that they may obtain an insight into his or her state of musical and general culture.

The successful Candidate will be entitled to three years' musical education at the Royal Academy of Music, subject to determination at any time if the Scholar fail to make satisfactory progress with his studies, or to observe the regulations imposed by the Committee of Management.

In case of exceptional talent or promise, the period of tenure may be extended by one year. The Trustees are empowered to hand over to the holder of the Scholarship, or otherwise deal with at their discretion, any balance of revenue that may remain in their hands.

The last competition was held at Easter, 1901.

TRUSTEES:

BARCLAY SQUIRE, CARL DERENBERG, and HENRY VINCENT HIGGINS.

Dove Scholarship.

For Violin Playing.

Founded in 1896 by bequest of the late

MR. EDWIN SAMUEL DOVE, of Kilsby, Northamptonshire.

This Scholarship is to be competed for by Male and Female British Candidates, who must be under the age of eighteen on the date of the Examination. Candidates must not be, nor ever have been, Students at the Royal Academy of Music. The value of the Scholarship is about £32 per annum; it is tenable for three years, and is awarded to that Candidate who shall be adjudged to possess such talent as to render it likely that he or she will attain to a high position as a Violinist. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared, and, in cases of exceptional talent or promise, have power to extend its tenure by one year.

Candidates must pass an Examination in general education previous to entering the Musical Competition. Subjects: Orthography and the other branches of English Grammar, Elementary Arithmetic, Rudiments of Geography, and English History. A Candidate is exempt from the Literary Examination who can produce a certificate of either of the University Local Examinations.

An entry fee of One Guinea is payable by each Candidate.

The next competition will take place in September, 1906.

TRUSTEES:

EDWARD E. COOPER, SIR ALEXANDER CAMPBELL MACKENZIE,
and THOMAS THRELFALL.

George Mence Smith Scholarship.

Founded by Bequest, 1896.

This Scholarship is competed for biennially by Male and Female Vocalists at alternate elections. Candidates must not be, nor ever have been, Students at the Royal Academy of Music, and must be, in the case of Males, under the age of twenty-three, and in the case of Females, under the age of twenty-one years on the date of the Examination. The value of the Scholarship is about £26 per annum. The Scholarship is tenable for two years, and is awarded to that Candidate who exhibits the best voice in conjunction with musical aptitude. The Committee may withhold the Scholarship on the report of the Examiners that no fit Candidate has appeared. Candidates are required to prepare two pieces, of their own selection, one florid and one declamatory; and such pieces may be in any of the following languages: in English, French, German, Italian, or Latin.

An entry fee of One Guinea is payable by each Candidate.

The next competition will be for Male Candidates, and will take place in January, 1905.

TRUSTEES:

SIR ALEXANDER CAMPBELL MACKENZIE, THOMAS THRELFALL,
and EDWARD E. COOPER.

Associated Board of the R.A.M. and R.C.M. Local Centre Exhibitions.

Six Exhibitions, founded in 1897 in commemoration of the Diamond Jubilee of Her late Most Gracious Majesty Queen Victoria, are offered by the Associated Board of the Royal Academy of Music and the Royal College of Music, and are competed for annually by Candidates who have passed with Honours the School and Local Examinations of the Associated Board. Three Exhibitions are tenable for two years at the R.A.M. and R.C.M. respectively.

The competitions take place in November. Particulars of the next competition in 1903 will be duly announced by the Associated Board, 14, Hanover Square, London, W.

Wessely Exhibitions.

Presented by MR. HANS WESSELY, Hon. R.A.M.

The Exhibitions are each of the value of £25 per annum and are tenable for three years, the amounts being devoted towards the payment of the fees of the holders thereof.

They are open to Male and Female Candidates under seventeen years of age on the day of the competition. Candidates must not be, nor ever have been, pupils of the Royal Academy of Music.

The next competition will be held at Michaelmas, 1904.

Stainer Exhibition.

For Organ Playing.

An Exhibition of the value of £20, the gift of a friend of the Academy who desires to remain anonymous, will be awarded annually by the Committee of Management to the best Candidate for admission as a Student in Organ Playing at the ordinary entry of new Students at Michaelmas.

Further particulars will be sent to intending Candidates on application to the Secretary.

Orchestral Instruments Scholarships.

Six Free Open Scholarships have been instituted by the Committee of Management, and came into operation in Lent Term, 1901.

The Scholarships are open to British subjects not exceeding 25 years of age, and the holders thereof receive free musical education at the Academy for a period of two years. In cases of exceptional merit the term may be extended at the discretion of the Committee.

The next competition will be held in January, 1904.

Ross Scholarships.

Founded 1901 by Bequest of the late
Mr. ROGER ROWSON ROSS, of Manchester.

Two Scholarships of the annual value of about £60 each, one for playing on a Wind Instrument and the other for a Vocalist (male and female at alternate elections) will be competed for triennially by students of the Royal Academy of Music under conditions to be determined by the Governing Bodies of the Institution.

The next competition will take place about Michaelmas, 1904. The Scholarship for Wind Instrument playing will be open to performers on the Flute, Oboe, Clarinet or Bassoon; that for Vocalists to female students whose principal study is Singing.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, AND THOMAS THRELFALL.

The Ada Lewis Scholarships.

Founded by Mrs. ADA HANNAH LEWIS, July, 1901.

The third instalment of five of these Scholarships will be competed for at Michaelmas, 1903, at the Royal Academy of Music, or such other place as the Committee of Management may appoint. Subjects: Composition, Singing (two Scholarships, one for male and one for female vocalists), Pianoforte and Viola or Double Bass.

The Scholarships are tenable for three years, and are open to British subjects of either sex not exceeding twenty-two years of age, except that in the case of female vocalists the candidates must be between the ages of 17 and 20. No one shall be eligible who is or ever has been a student of either the Royal Academy of Music or the Royal College of Music.

Only such Candidates are eligible for the Musical Competition as shall pass a preliminary examination in the following subjects: English Orthography and Grammar, Elementary Arithmetic and the Rudiments of Geography and English History, or shall produce a certificate that he or she has passed a satisfactory examination at any of the local or other examinations held by a British University.

Each Candidate is required to pay an Entrance Fee of One Guinea.

Full information as to the conditions of the Competition may be obtained on application to the Secretary.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, AND T. THRELFALL.

The Maud Mary Gooch Scholarship.

Founded by HENRY CUBITT GOOCH, July, 1902, in memory
of his Mother.

This Scholarship is open to British-born subjects of both sexes between the ages of fourteen and twenty-one years on the date of the competition, and will be awarded to that candidate who exhibits the

greatest promise in organ playing. The successful candidate will be entitled to three years' free tuition at the Royal Academy of Music.

Candidates must not have been students of any one of the three great Metropolitan schools of music within a period of three years from the date of the competition.

Candidates will be required to play two pieces of their own selection of different character (a slow and a fast piece), or such portions thereof as the Examiners may desire, and a piece at first sight chosen by the Examiners.

The Scholarship will be awarded subject to the ordinary rules and regulations of the Academy as published in the prospectus.

An Entry Fee of One Guinea is payable by each Candidate on entering his or her name.

The next competition will be held September, 1905.

Joseph Maas Exhibition.

(Not attached to the Royal Academy of Music.)

This Prize is competed for in each year by the then pupils of the particular School of Music which shall in that year have been selected by the Trustees. The amount of the Prize is £10, to be appropriated to the cost of a year's instruction in the selected Institution, and the Competition is confined to Tenor Vocalists, who must be British subjects. The Prize will be awarded to the Candidate whose voice, mode of producing it, and general musical attainments will, in the opinion of the Examiners appointed by the Trustees, render him most likely to take the highest position before the public as a tenor singer. The Trustees have power to withhold the Prize at any time if, in the opinion of the Examiners, no Candidate has evinced sufficient merit to entitle him thereto.

TRUSTEES :

JOSEPH BENNETT, G. HOPE JOHNSTONE, and CHARLES LYALL.

The Campbell Clarke Scholarship.

Founded 1903, in affectionate memory of the late Sir GEORGE RICHARD CAMPBELL CLARKE, by his Widow.

This Scholarship is open to British subjects of either sex, within certain limits of age, according to the subject for which the Scholarship is offered on any particular occasion. The subject of competition is fixed by the Committee of Management from time to time, and duly announced by them, and competitions are to be held under conditions determined by them.

The successful Candidate will be entitled to three years' free tuition at the Academy, subject to his or her due fulfilment of the rules and regulations of the Institution. The Committee are empowered at their discretion to withhold the Scholarship on any occasion when the Examiners may report that no Candidate has shown a sufficient degree of proficiency to be worthy of presentation, and in such case to again offer the Scholarship for competition.

Each Candidate is required to pay an Entry Fee of One Guinea, and to furnish a certificate of birth, or such other evidence thereof as may be acceptable to the Committee.

The next competition will take place in September, 1906.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

The Broughton Packer Bath Scholarships.

Founded by Bequest of Mr. BROUGHTON PACKER, 1903.

These Scholarships are for Violin and Violoncello Playing respectively, and are tenable for three years, subject to the usual Regulations of the Royal Academy of Music.

The Violin Scholarship is open to male and female British subjects between the ages of fourteen and twenty-one years.

The Violoncello Scholarship is open to male British subjects between the ages of fourteen and twenty-one years.

The competitions for same will be held triennially on or about the 13th day of December, under conditions to be settled by the Committee of Management and announced by them.

The first competitions will take place during December, 1903.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

The Anne E. Lloyd Exhibition.

This Exhibition is to be awarded annually by the Examining Board for Singing, at the annual Examination of Students, to that student (male or female) who in addition to his or her merits as a vocalist evinces the best musicianship.

Students of three terms or more are eligible, and will compete under conditions determined on by the Committee of Management. The Committee may at its discretion vary the subject of the Exhibition from time to time, and may withhold it if, in the opinion of the examiners, no candidate is worthy of the award.

The amount of the Exhibition is about £12, which will be applied towards the payment of the winner's fees for a further year's study at the Royal Academy of Music.

No Student who shall have received the award shall be eligible to compete for the Exhibition at any future time.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

KING'S SCHOLARS.

GEORGE HALL	1834	CATHERINE HALLS	1834
H. BRINLEY RICHARDS	1834	LOUISA HOPKINS	1834
H. BRINLEY RICHARDS (re-elected)	1836	ELIZABETH G. JONAS	1836
F. BOWEN JEWSON	1837	CHARLOTTE HELEN DOLBY	1837
CHAPPELL BATCHELOR	1838	ELIZABETH G. JONAS (re-elected)	1838
SAMUEL JOHN NOBLE	1839	KATE LODER	1839
JOHN CRONIN	1840	EMMA BENDIXEN	1840
CHARLES JAMES TOMS	1841	KATE LODER (re-elected)	1841
WILLIAM WATSON	1842	M. A. BARKER	1842
SEBASTIAN HARRIS	1843	ELIZABETH CHAMBERLAIN	1843
WILLIAM H. PALMER	1844	GEORGIANA POULTER	1844
ALEXANDER SIMMONS (one year)	1844	MARY E. SMITH	1845
HENRY WEIST HILL	1845	SOPHIA JULIA WOOLF	1846
HENRY C. BANISTER	1846	DOROTHY WATKINS	1847
WILLIAM G. CUSINS	1847	SOPHIA JULIA WOOLF (re-elected)	1848
HENRY C. BANISTER (re-elected)	1848	BERTHA M. STREET	1849
WILLIAM G. CUSINS (re-elected)	1849	EMILY SADLER	1850
WILLIAM H. AYLWARD	1850	ROSETTA VINNING	1851
JOHN FRANCIS BARNETT	1851	JANETTA AYLWARD	1852
HENRY BAUMER	1852	ROSA P. LYNE	1853
JOHN FRANCIS BARNETT (re-elected)	1853	ROSETTA VINNING (re-elected)	1853
CHARLES W. ISAAC	1854	SUSAN CAZALY	1854
CHARLES W. ISAAC (re-elected)	1856	SARAH L. KILPACK	1856
GEORGE H. THOMAS	1858	CHARLOTTE TASKER	1858
JOHN P. HILL	1860	AGNES ZIMMERMANN	1860
ALEX. CAMPBELL MACKENZIE	1862	AGNES ZIMMERMANN (re-elected)	1862
FRANCIS RALPH	1864	MARGARET WATTS	1864
WILLIAM SHAKESPEARE	1866	MATHILDE BAUERMEISTER	1865
		CLARA C. TOVEY	1866

POTTER EXHIBITIONERS.

ELIZABETH ROBERTINE HENDERSON	1860	WILLIAM G. WOOD	1881
GEORGE H. THOMAS	1861	ANNIE CANTELO (Honorary Exhibitioner)	1882
HENRY R. EYERS	1862	LILIAN MUNSTER	1882
ROSA A. BRINSMEAD	1862	GEORGE JOHN BENNETT (re-signed)	1883
RIDLEY PRENTICE	1863	G. W. F. CROWTHER (two terms)	1884
ADELHEIT KINKEL	1864	DORA BRIGHT	1884
ARTHUR FOX	1865	STEWART MACPHERSON	1885
EMMA BUER	1866	ETHEL M. BOYCE	1886
WILLIAM TOWNSEND	1867	WILLIAM JOHN KIPPS	1887
MARY E. CHRISTIAN	1868	AMY E. HORROCKS	1888
MALCOLM HEYWOOD	1869	FRANK HOLLIS	1889
AGNES A. CHANNELL	1870	ETHEL BARNES	1890
WILLIAM A. HOWELLS	1871	CUTHBERT H. CRONK	1891
FLORENCE A. BAGLEHOLE	1872	CATHERINE RODBARD	1892
WALTER FITTON	1873	FRITZ W. READ	1893
ALICE MARY CURTIS	1874	ISABEL COATES	1894
F. W. W. BAMPFYLDE	1875	JOSEPH C. HOLBROOK (resigned)	1895
KATE STEEL	1876	R. NEVILLE FLUX (two terms)	1896
F. W. W. BAMPFYLDE (re-elected)	1877	GERTRUDE PEPPERCORN	1896
ALICE BORTON	1878	CYRIL WILTON COLE	1897
R. HARVEY LÖHR	1879	MABEL COLYER	1898
MARGARET GYDE (resigned)	1880	ARTHUR ERSKINE NEWSTEAD	1899
BEATRICE F. S. DAVENPORT (addl.), per Miss AGNES ZIMMERMANN	1880	MARION WHITE	1900
AMY HARE (two terms)	1881	FELIX GERALD SWINSTEAD	1901
		IRENE SCHARRE	1902

WESTMORLAND SCHOLARS.

ELIZABETH ROBERTINE HENDERSON	1861	MARIAN MCKENZIE	1879
AMELIA ANN HODGSON	1862	HILDA WILSON	1880
EDITH WYNNE	1863	HILDA WILSON (re-elected)	1881
ARABELLA SMYTH	1864	CHARLOTTE THUDICHUM... ..	1882
EMMA BUEER... ..	1865	ELEANOR REES	1883
MARY E. CHRISTIAN... ..	1866	KATE MCKRILL	1884
LINDA SCATES (Extra Scholar)	1866	BLANCHE MURRAY	1885
LOUISA VOKINS (Extra Scholar)	1866	JULIA NEILSON	1886
ALFRED KELLEHER (Extra Scholar)	1866	GRETA WILLIAMS	1887
STEPHEN KEMP (Extra Scholar)	1866	MARIE HOOTON	1888
ALWINA LOHMAN (Valleria)	1867	EDITH C. SIVITER	1889
REBECCA JEWELL	1868	JOHN WALTERS	1890
GEORGINA MAUDSLEY	1869	KATE COVE	1891
MARY CRAWFORD	1870	ARTHUR APPLEBY	1892
ANNIE BUTTERWORTH	1871	MARY THOMAS	1893
EMMA L. BEASLEY	1872	BERTRAM H. WALLIS	1894
EMMA L. BEASLEY (re-elected)	1873	LILIAN COOMBER	1895
CHARLOTTE AGNES LARKCOM... ..	1874	ROBERT RADFORD	1896
MARIE DUVAL	1875	ETHEL MARY WOOD	1897
MARIAN WILLIAMS	1876	GEORGE HENRY GARDNER	1898
MARIAN WILLIAMS (re-elected)	1877	LILIAN M. D. KENT	1899
MAUD CORNISH	1878	ERNEST TORRENCE	1900
		KATIE E. B. MOSS	1901
		BASIL FRANKLIN TAYLOR	1902

STERNDALE BENNETT SCHOLARS.

TOBIAS AUGUSTUS MATTHAY... ..	1872	ALBERT FOX	1886
CHARLTON TEMPLEMAN SPEER	1874	EDWARD CUTHBERT NUNN	1888
TOM SILVER (resigned)	1876	ERNEST SKIPSEY	1890
HENRY J. COCKRAM (two terms)	1877	STANISLAUS SZCZEPANOWSKI... ..	1892
HENRY J. COCKRAM (re-elected)	1878	THEOPHIL WENDT	1894
WILLIAM G. WOOD (five terms)	1878	JOSEPH CHARLES HOLBROOK	1896
STEWART MACPHERSON	1880	FELIX GERALD SWINSTEAD	1898
GEORGE W. F. CROWTHER	1882	HENRY OSCAR FRANKLIN... ..	1900
SEPTIMUS WEBBE	1884	EDWIN YORK BOWEN	1902

WELSH CHORAL UNION SCHOLAR.

MARY DAVIES	1873
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PAREPA-ROSA SCHOLARS.

ANNIE ELIZABETH BOLINGBROKE	1874	EMILY SQUIRE	1888
CLARA SAMUELLE	1876	EDITH MARY HANDS	1890
MARIAN MCKENZIE	1878	ALICE A. SIMONS	1892
CHARLOTTE THUDICHUM... ..	1880	LILLIAN LOUISA CROSBY... ..	1894
KATE WINIFRED PAYNE... ..	1882	EMILY GERTRUDE DRINKWATER	1896
FANNY ELIZA ROWE... ..	1884	GERTRUDE LYDIA HARVEY	1898
LILLY A. CRABTREE	1886	MILDRED FRANCES JONES	1900
		IDA KAHN	1902

SIR JOHN GOSS SCHOLARS.

ERNEST FORD	1875	WILLIAM HENRY BELL	1889
EDWIN H. LEMARE	1878	EUSTACE TURNER	1894
CHARLES WILKES (resigned)	1881	STANLEY R. MARCHANT	1900
LEWIS GODFREY THOMAS	1884		

LADY GOLDSMID SCHOLARS.

ETHEL GOOLD	1876	ANNIE V. MUKLE	1883
BEATRICE FRANCES SARAH DAVENPORT	1878	LILIAN MUNSTER	1884
DINAH SHAPLEY	1880	ETHEL M. BOYCE	1885
MARGARET GYDE	1881	DORA BRIGHT	1886
ANNIE CANTELO	1882	EDITH L. YOUNG	1887
		CATHERINE RODBARD	1888

SIR FRANCIS GOLDSMID SCHOLAR.

CLARA COOPER	1876
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PROFESSORS' SCHOLARS.

JULIA DE NOLTE (Violin)	1876	WILLIAM SUTTON (Violin)	1878
ALFRED HARPER (Double Bass)	1876	CHARLES F. E. CATCHPOLE (Horn)	1878

BALFE SCHOLARS.

WILLIAM SEWELL	1876	STEWART MACPHERSON	1882
PERCY STRANDERS	1877	STEWART MACPHERSON (re-elected)	1883
GEORGE JOHN BENNETT	1878	ALBERT FOX	1884
GEORGE JOHN BENNETT (re-elected)	1879	TOM HARRISON FREWIN	1885
GEORGE JOHN BENNETT (re-elected)	1880	ARTHUR E. GODFREY	1886
FREDERICK K. HATTERSLEY	1881	REGINALD STEGGALL	1887

THALBERG SCHOLARS.

ALICE HEATHCOTE	1877	STANISLAUS SZCZEPANOWSKI (resigned)	1891
PERCY STRANDERS (resigned)	1879	PERCY HARMON (five terms)	1892
ARTHUR DACE (two terms)	1881	EDITH OSBORNE GREENHILL	1893
MARGARET GYDE	1881	CLAUDE FREDERIC POLLARD	1895
ARTHUR DACE (re-elected)	1883	ELSIE ELLEN HORNE	1897
MARIE JAMES	1885	FELIX GERALD SWINSTEAD	1899
EDGAR HULLAND	1887	ROSAMOND LEY	1901
MAUDE RHILL	1889		

NOVELLO SCHOLAR.

WILLIAM SEWELL	1879
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HINE PRIZEHOLDERS.

ANNIE V. MUKLE	1880	STANISLAUS SZCZEPANOWSKI	1892
STEWART MACPHERSON	1881	PERCY HILDER MILES	1893
SEPTIMUS WEBBE	1882	ROBERT NEVILLE FLUX	1894
ALBERT FOX	1883	HARRIETT CLAIBORNE DIXON	1895
ARTHUR E. GODFREY	1884	ALDO ANTONIETTI	1896
MABEL LYONS	1885	ARTHUR ERSKINE NEWSTEAD	1897
CORELLI WINDEATT	1886	KATIE E. B. MOSS	1898
AVICE BOXALL	1887	EDWIN YORK BOWEN	1899
ETHEL BARNES	1888	MARJORIE OLIVE HAYWARD	1900
ADA TUNKS	1889	AMY MORRISON INGLIS	1901
WILLIAM FRED. WINCKWORTH	1890	L. WILFRED PEPPERCORN	1902
ELIZABETH ETHEL SAVAGE	1891		

HENRY SMART SCHOLARS.

WILLIAM JOHN KIPPS	1884	GEORGE D. CUNNINGHAM	1896
ROBERT HOUSTON MACDONALD	1890	NELLIE MAUD WEASER	1899
HARRIETT CLAIBORNE DIXON	1893	MONTAGUE FAWCETT PHILLIPS	1902

JOHN THOMAS SCHOLARS.

ANN ELIZABETH GRIFFITH	1883	CATHERINE WILLIAMS	1890
ANEURIN JENKINS (resigned) ...	1886	SIDNEY A. FREEDMAN	1893
LLEWELA DAVIES (two years) ...	1887	KATE WILLIAMS	1896
LLEWELA DAVIES (re-elected		BEATRICE EVELINE JONES	1899
one year)	1889	ALICE MAUD LEWIS	1902

LISZT SCHOLARS.

GRACE MARY HENSHAW	1887	REGINA DRUIFF... ..	1897
IDA C. BETTS	1892	WINIFRED CHRISTIE	1900

SAINTON-DOLBY SCHOLARS.

AMY AUGARDE (resigned)	1888	MINNIE F. TEMPLE CULLIS ...	1894
BESSIE DORE (five terms)	1889	ELIZABETH E. A. M. M. WEBB..	1897
HANNAH HOTTEN (three terms)	1891	MARY THOMPSON WILSON ...	1900
WINIFRED B. PEAKE (six terms)	1892	MARY EVELYN SKINNER ...	1903

MACFARREN SCHOLARS.

GRANVILLE R. BANTOCK	1889	ADAM VON AHN CARSE	1899
LLEWELA DAVIES	1892	ARNOLD E. T. BAX	1903
PERCY HILDER MILES	1896		

SAINTON SCHOLARS.

FLORENCE ELIZABETH MOSS	1893	MARJORIE OLIVE HAYWARD ...	1900
ELSIE M. SOUTHGATE	1897	RONALD MACKENZIE	1903

ERARD CENTENARY PIANOFORTE SCHOLARS.

MABEL EVELYN BIGG	1892	EDWIN YORK BOWEN	1898
S. MARGUERITE H. C. ELZY	1895	HUBERT C. V. GASCOIGNE ...	1901

ERARD CENTENARY HARP SCHOLARS.

ANNIE MARY HUGHES	1895	MONTAGU CHRISTIE BUTLER ...	1902
GWENDOLINE ALICE E. MASON	1898		

SIR MICHAEL COSTA SCHOLARS.

R. NEVILLE FLUX	1897	BENJAMIN JAMES DALE	1902
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GORING THOMAS SCHOLARS.

HARRY FARJEON	1897	PAUL WALFORD CORDER... ..	1901
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DOVE SCHOLARS.

EDWIN SPENCER DYKE	1897	GLADYS CLARK	1903
RUTH CLARKSON	1901		

GEORGE MENCE SMITH SCHOLARS.

HENRY ALFRED ROJAS	1897	DALTON BAKER	1901
MARY ISABEL REANEY	1899	ANNIE MAUD THORNTON ...	1903

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M. LOCAL CENTRE EXHIBITIONERS.

HORACE BOWEN 1897	IRENE SCHARRER 1901
F. MARGARET SCOTT 1899	CONSTANCE RUBY VANSTONE ... 1902
HARRIET TATTERSALL 1899	HILDA PEPPERCORN 1902
AMY AMELIA JOYNER 1899	F. MARGARET BENNETT (ex-
F. MARGARET BENNETT 1900	tended) 1902
PHOEBE WYNN ELIAS 1900	DOROTHY L. GRINSTEAD 1902
NORAH CHRISTINE UNDERHILL 1900	GWENDOLEN GRIFFITHS 1903
WINIFRED R. E. RICHARDSON .. 1901	HELEN F. E. BOYD 1903
MARY ELIZA MOSS 1901	ISABEL F. HARVEY 1903

WESSELY EXHIBITIONERS.

HILDA FLORENCE M. BARNES... 1899	IVY LILIAN ST. AUBYN ANGOVE 1901
JESSIE SMITHER (resigned) ... 1899	E. ROWSBY WOOF 1903

STAINER EXHIBITIONERS.

JESSIE BARRETT HANDLEY ... 1900	ELSIE FRANCES COCKS 1902
WILLIAM T. UPSHER... .. 1901	GILBERT J. LEDGER 1903

ORCHESTRAL INSTRUMENT SCHOLARS.

HENRY H. STANISLAUS (Oboe) 1901	WILLIAM COX (Trumpet) ... 1901
ALFRED EDWIN BRAIN (Horn) 1901	FRANCES M. M. SMITH (Oboe)... 1901
CATHERINE FIDLER (Cornet) ... 1901	JOSEPH STEINER (Flute) 1901
HARRY ROBERTS (Trombone) ... 1901	

ADA LEWIS SCHOLARS.

ETHEL MARY LISTER (Soprano) 1901	MARCUS A. THOMSON (Bass) ... 1902
LINDSEY YORKE SQUIRE (Tenor) 1901	HILDA MAY HINE (Harp) ... 1902
JULIA HARPER HIGGINS (Pfte.) 1901	RITA JACOBS (Harp) 1902
BERTRAM WALTON O'DONNELL	SAM H. BRAITHWAITE
(Violoncello) 1901	(Clarinet) 1902
LEONARD WILFRED PEPPER-	MYRA HESS (Pfte.) 1903
CORN (Violoncello) 1901	EDITH ADA SIMS (Composition) 1903
W. STANLEY GREENING (Violon-	GERTRUDE INGLIS (Mezzo Sop.) 1903
cello) extra scholar 1901	FRANK P. DRIVER (Baritone) ... 1903
FRANK H. MORRIS (Baritone)... 1902	JAMES T. LOCKYER (Viola) ... 1903

ROSS SCHOLARS.

GALE GARDNER (Tenor) 1901	HENRY H. STANISLAUS (Oboe) 1901
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MAUD MARY GOOCH SCHOLAR.

JOHN A. ELLIS 1902

CAMPBELL CLARKE SCHOLAR.

CAROLINE GERTRUDE HATCHARD 1903
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MENDELSSOHN SCHOLARSHIP.

(Not connected with the Royal Academy of Music.)

The following have won the Mendelssohn Scholarship while Students of the Royal Academy of Music, or have been sent to, or continued at, the Academy by the Scholarship Trustees in consequence of winning it. The former are indicated thus *, the latter thus †.

† ARTHUR SULLIVAN	1856	* FREDERICK CORDER	1875
* WILLIAM SHAKESPEARE	1871	*† MAUDE VALÉRIE WHITE	1879
*† MARY CRAWFORD	1872	* CHRISTOPHER WILSON	1895
*† EATON FANING	1873	* PERCY HILDER MILES	1899

JOSEPH MAAS EXHIBITIONERS.

(See statement on page 33.)

MALDWYN HUMPHREYS	1888	GWILYM RICHARDS	1895
EDWIN HOUGHTON	1890	R. WHITWORTH MITTON	1899
JOHN FLETCHER	1891	HENRY F. PLEVY	1900
REGINALD BROPHY	1892	ALEXANDER WEBSTER	1902
CHAMBERS COLEMAN	1894	BEN CALVERT	1903

MEMORIAL AND OTHER PRIZES.

Sterndale Bennett Prize.

A Purse of 10 Guineas is competed for annually in the Lent Term by Female Pianists who have been studying in the Academy, without intermission, for six consecutive Terms, including the current Term, and is awarded to the one who may be judged to play best a composition by Sir William Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the Competition.

Parepa-Rosa Prize.

A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, is competed for annually in July by Soprano, Tenor, Contralto, and Bass Singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive Terms, including the current Term, and is awarded to the one who may be judged to sing best the pieces selected by the Committee, and announced two months before the Competition.

Charles Lucas Prize.

A Silver Medal (from a design from T. Woolner, R.A.), founded by subscription as a memorial of Charles Lucas, born 1808, died 1869 (Principal of the Academy from 1859 to 1866), is competed for annually in July by Composers who shall have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to compose the best work, of which the subject shall be named by the Committee two months before the date of the Competition.

TRUSTEES :

CHARLES A. LUCAS, H. R. EYERS and F. W. DAVENPORT.

Heathcote Long Prize.

The gift of HEATHCOTE LONG, Esq.

A Purse of 10 Guineas is competed for annually in December by Male Pianists who have been studying in the Academy throughout three consecutive Terms, including the current Term, and is awarded to the Candidate judged to play best standard compositions, selected by the Committee from the works of some acknowledged masters, the titles of which will be announced two months before the Competition.

Bonamy Dobree Prize.

The gift of BONAMY DOBREE, Esq.

A Purse of 10 Guineas is competed for annually in December by Violoncellists who have been studying in the Academy throughout the three consecutive preceding Terms, and is awarded to the one who may be judged to play best a composition for the Violoncello, selected by the Committee of Management, the title of which will be announced two months before the Competition, and to play best a piece at first sight.

Evill Prize.

The gift of HENRY EVILL, Esq.

A Purse of 10 Guineas, for Declamatory English Singing, will be awarded in the Lent Term to the Male Candidate—Bass and Tenor in alternate years—who shall be judged to sing best the pieces chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding Terms.

Sainton-Dolby Prize.

A Purse of 5 Guineas will be competed for in December by Contraltos and Sopranos, in alternate years, who must have been studying in the Academy throughout the last three consecutive Terms, and will be awarded to the Candidate displaying the best voice in conjunction with musical aptitude. The holder of the Sainton-Dolby Scholarship is ineligible to compete for the Prize.

Rutson Memorial Prizes.

The gift of JOHN RUTSON, Esq., in memory of his Brother,
the late ALBERT OSLIFF RUTSON.

A Prize of 6 Guineas will be awarded annually in December to Sopranos and Contraltos, in alternate years, who have been studying in the Academy during at least nine consecutive Terms, including the current Term, and have throughout made singing their principal study. The Prize has been instituted for the especial encouragement of clear enunciation of words and steadiness of intonation in singing. The piece or pieces chosen for the Competition will be announced one

month before the date thereof. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

A Prize of like amount will be awarded on the same conditions to Tenors and Basses (including Baritones), in alternate years.

Louisa Hopkins Memorial Prize.

The gift of EDWARD LLOYD, Esq., in Memory of his Mother.

A Prize of 10 Guineas will be competed for in the Lent Term annually by Female Pianists who have been studying Pianoforte as their principal study in the Academy throughout the six preceding Terms, including the current Term, and will be awarded to the Competitor who may be judged to play best a composition to be chosen by the Committee and announced one month previous to the Competition. The Examiners on each occasion will have power to withhold the Prize in the event of their being of opinion that no Candidate has attained a sufficiently high standard.

James Tubbs Prize.

A gold-mounted Violin Bow, of their own manufacture, is presented annually by MESSRS. JAMES TUBBS & SON, and is awarded by the Examiners in Violin-playing to that Student, Male or Female, who shall, in their opinion, have made such progress in his or her studies as to deserve it.

Worshipful Company of Musicians' Medal.

A Silver Medal is presented by the Company triennially to the most distinguished Student, Male or Female, in the Academy. The recipient is nominated, without competition or examination, by the Principal, assisted by two of his principal Professors to be named by himself.

The next award will be made in 1905.

Charles Mortimer Prize.

The gift of CHARLES MORTIMER, Esq., J.P.

A Prize of 5 Guineas will be competed for annually during the Lent Term by Male and Female Students who shall not have already won any Scholarship, Exhibition, or Prize for Composition. The Prize is awarded to the composer of the best work of which the subject is announced by the Committee two months before the date of the Competition.

Goldberg Prize.

Bequeathed by the CAVALIERE J. P. GOLDBERG,
Formerly Professor at the Academy.

A Prize of about £5 15s. 6d. will be competed for annually in the Lent Term by Vocalists who have made Singing their principal study for Six consecutive Terms, including the Term in which the Examination is held. The several voices will compete in the following order—viz., Baritones and Basses; Sopranos and Mezzo-Sopranos; Tenors; Contraltos. The Prize will be awarded to the Candidate who shall sing best a composition chosen by the Committee and announced one month before the date of Competition.

Messrs. Hill & Sons' Prize.

A Violin, with bow and case, of their own manufacture, is presented annually in July by Messrs. W. E. HILL & SONS, and is awarded without competition to such Student of the Violin as the Principal shall consider most deserving thereof.

Dove Prize.

By the will of the late Mr. EDWIN SAMUEL DOVE a Bequest is made to the Royal Academy of Music for the purpose of founding a Prize of 10 Guineas, to be awarded annually in July to that Student who shall have most distinguished himself or herself in general excellence, assiduity, and industry during the past year.

Walter Macfarren Prizes.

For Pianoforte-playing.

Founded by WALTER MACFARREN, Esq., F.R.A.M., in 1896,
In Commemoration of the Jubilee of his Professorship at the Royal
Academy of Music.

Two Gold Medals are to be competed for annually at the Summer Examination, and are to be awarded by the Examining Board to those two Students, Male and Female respectively, in the highest division of Pianoforte-playing, who shall give the best rendering of pieces to be chosen by the Committee of Management from Pianoforte or Harpsichord Music, ancient or modern, or from the Pianoforte Compositions of the Founder, the titles of which shall be announced four weeks before the date of the Examination.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

Charlotte Walters Prizes.

For Dramatic Elocution.

Founded 1897 by Miss C. WALTERS, Ex-Student and Sub-Professor.

These Prizes are of the value of 5 Guineas each, and are awarded annually in July by the Board of Examiners in Elocution to those two Students, Male and Female, who pass the best examination in one of the three highest divisions.

TRUSTEES :

EDWARD E. COOPER, SIR A. C. MACKENZIE, and THOMAS THRELFALL.

Gilbert Betjemann Memorial Prize.

For Operatic Singing.

Founded 1897 by G. H. BETJEMANN, Esq., Hon. R.A.M., in memory of his Son, GILBERT RICHARD BETJEMANN, Student, Sub-Professor, and Associate.

A Gold Medal of the value of 10 Guineas is awarded annually in July to that member of the Operatic Class who shall have displayed the greatest talent and ability, or shall have shown the greatest diligence and made the most satisfactory progress during the current Academic year.

TRUSTEES :

THOMAS THRELFALL, SIR A. C. MACKENZIE, and EDWARD E. COOPER.

Swansea Eisteddfod Prize (biennial).

Founded out of the surplus funds of the National Eisteddfod, 1891.

This Prize is of the value of about £6 16s. 6d., and is competed for biennially in July. It is open to all voices, and is to be awarded to that Candidate who may be judged to display the best voice in conjunction with musical aptitude in singing a piece selected by the Committee of Management, and announced one month before the date of the competition. Candidates must be natives of Wales or the children of Welsh parents, and must have been studying at the Royal Academy of Music throughout the current Academic year. The Committee have power to withhold the Prize in the event of there not being at least three Candidates, or if in the opinion of the Adjudicators no Candidate evinces sufficient talent to be worthy of it.

TRUSTEES :

SIR A. C. MACKENZIE, JOHN AERON THOMAS, M.P., JOSEPH HALL,
RHYS JONES, and THOMAS WILLIAM JAMES.

Ridley Prentice Prize.

Founded by subscription in memory of RIDLEY PRENTICE, Ex-Student of the Royal Academy of Music.

A Silver Medal and a Purse is awarded by the Committee of Management annually in July to that Sub-Professor who shall have attained the best results in teaching during the past Academic year.

TRUSTEES :

SIR A. C. MACKENZIE, W. H. CUMMINGS, and T. THRELFALL.

Julia Leney Prize.

Founded by MISS JULIA LENEY, 1900.

A Prize of the annual value of about 5 Guineas is competed for annually in July by Students of the Harp, under conditions to be determined on from time to time by the Committee of Management.

TRUSTEES :

SIR A. C. MACKENZIE, THOMAS THRELFALL, and JOHN THOMAS.

R.A.M. Club Prize.

A Prize of 10 Guineas, the gift of "The R.A.M. Club," will be competed for annually by Male and Female Students. The subject of study, to be determined from time to time, and announced together with the general conditions of the Competition.

Frederick Westlake Memorial Prize.

Founded by Subscription, 1900,

In memory of FREDERICK WESTLAKE (1840—1898), Student, Professor and Member of Committee of Management.

A Prize of the present annual value of 8 Guineas will be competed for annually by Male and Female Students in alternate years, under conditions to be determined on from time to time by the Committee of Management. The Prize is open to all Students of the Academy who have made Pianoforte Playing their principal study for nine consecutive Terms, including the Term in which the Competition takes place. The test to be the performance of a slow movement from one of Beethoven's Sonatas, and the sight reading of a piece chosen for the purpose.

TRUSTEES :

WALTER CECIL MACFARREN, H. R. EYERS, and WM. WESTLAKE.

Battison Haynes Prize.

Founded by Bequest of the late Mr. WALTER BATTISON HAYNES, Professor of Composition at the R.A.M., 1890—1900.

A Prize of the value of about £6 per annum will be competed for annually in the Michaelmas Term. The Prize will be awarded for the composition of a piece, the nature of which will be duly announced by the Committee of Management.

TRUSTEES :

EDWARD E. COOPER, THOMAS THRELFALL, and SIR A. C. MACKENZIE.

Bannah Mayer FitzRoy Prize.

The gift of LADY LINDSAY, in memory of her Mother.

A Purse of 10 Guineas is competed for annually in Midsummer Term by Male Violinists who have been studying for at least six Terms in the Academy, and have already taken the Bronze Medal for Violin Playing. It will be awarded under conditions determined by the Committee of Management from time to time.

KELSALL PRIZEHOLDERS.

CHARLES ISAAC	1858	FRANK ARNOLD	1878
FRANK AMOR	1859	WINIFRED ROBINSON	1885
W. FRYE PARKER	1871		

STERNDALE BENNETT PRIZEHOLDERS.

FLORENCE A. BAGLEHOLE	1872	LILIAN MUNSTER	1882
ANNIE J. MARTIN	1873	FRANCES M. C. SMITH	1883
ALICE MARY CURTIS... ..	1874	DORA ROBINSON... ..	1884
FANNY BOXELL	1875	JANE TAYLOR	1885
KATE STEEL	1876	ETHEL M. BOYCE	1886
NANCY EVANS	1877	DORA BRIGHT	1887
JESSIE PERCIVAL	1878	EDITH L. YOUNG	1888
DINAH SHAPLEY (additional), per W. DORRELL, Esq.	1878	AMY E. HORROCKS	1889
MARGARET GYDE	1879	MARGARET E. FORD	1890
ALICE HEATHCOTE (additional), per W. DORRELL, Esq.	1879	LLEWELA DAVIES	1891
DINAH SHAPLEY	1880	LAVINIA POWELL	1892
AMY HARE (additional), per W. DORRELL, Esq.	1880	LILIAS PRINGLE... ..	1893
MAUD WILLET (additional), per CHARLES HALLÉ, Esq.	1880	SYBIL PALLISER... ..	1894
ANNIE CANTELO	1881	GERTRUDE PEPPERCORN	1895
MARY BRUCE SANDERSON (ad- ditional), per CHARLES HALLÉ, Esq.	1881	LILY WEST	1896
ROSE GOODE (additional), per W. DORRELL, Esq.	1881	ELSIE E. HORNE... ..	1897
		FLORENCE DAWES	1898
		VERA MARGOLIES	1899
		MARGUERITE ELZY	1900
		WINIFRED CHRISTIE	1901
		FLORENCE ISABEL REEVES	1902
		ROSAMOND LEY	1903

PAREPA-ROSA PRIZEHOLDERS.

NESSIE GOODE	1874	MALDWYN HUMPHREYS	1889
JOHN LOFTING WADMORE	1875	MARIE HOOTON	1890
MARY DAVIES	1876	JOHN WALTERS	1891
JAMES SAUVAGE... ..	1877	MINNIE ROBINSON	1892
ELLEN A. ORRIDGE	1878	REGINALD BROPHY	1893
J. HERVET D'EGVILLE	1879	GERTRUDE BEVAN	1894
CLARA SAMUELL	1880	BERTRAM H. WALLIS	1895
BEN DAVIES... ..	1881	CLARA WILLIAMS	1896
HILDA WILSON	1882	WILLIAM R. MAXWELL	1897
MUSGROVE TUFNAIL... ..	1883	EDITH NUTTER	1898
MARGARET HOARE	1884	ERIC DUDLEY	1899
WILLIAM NICHOLL	1885	ETHEL WOOD	1900
BLANCHE MURRAY	1886	GALE GARDNER	1901
DAVID HUGHES	1887	MILDRED F. JONES	1902
KATE NORMAN	1888	W. DANIEL RICHARDS	1903

CHARLES LUCAS PRIZEHOLDERS.

ARTHUR HERBERT JACKSON (First Movement of Symphony)...	1875
EATON FANING ("Magnificat," for Solo, Chorus, Band, and Organ) ...	1876
R. HARVEY LÖHR (First Movement of Violin Quartet) ...	1877
R. HARVEY LÖHR (Psalm, for Unaccompanied Chorus) ...	1878
ARTHUR GORING THOMAS ("Hero and Leander," Vocal Scene) ...	1879
ARTHUR GORING THOMAS (Slow Movement of Sonata, for Pianoforte and Violin) ...	1880
GEORGE JOHN BENNETT "Jubilate" for Chorus, Band and Organ)...	1881
WILLIAM G. WOOD First Movement of Trio, for Pianoforte, Violin, and Violoncello)...	1882
FREDERICK K. HATTERSLEY (Madrigal) ...	1883
STEWART MACPHERSON (First Movement of Pianoforte Sonata) ...	1884
EDWARD GERMAN ("Te Deum," for Voices and Organ) ...	1885
ARTHUR E. GODFREY (First Movement of Stringed Quartet) ...	1886
E. CUTHBERT NUNN (First Movement of a Symphony) ...	1887
DORA BRIGHT (Variations on an Original Theme, for Pianoforte, Violin, Viola, and Violoncello) ...	1888
ETHEL M. BOYCE (Introduction and Rondo for Pianoforte, Violin, and Violoncello) ...	1889
LEARMONT DRYSDALE (Overture to a Comedy) ...	1890
GEORGE F. WRIGLEY (I. Kyrie Eleison, II. Gloria, for four-part Chorus, Solo, Orchestra, and Organ) ...	1891
CHARLES MACPHERSON (Andante and Scherzo for Flute, Oboe, Clarinet, 2 Horns, and Bassoon) ...	1892
HERMANN F. LÖHR (Ballet Suite for small Orchestra) ...	1893
LLEWELA DAVIES (Introduction and Allegro for Pianoforte, Violin, Viola, and Violoncello) ...	1894
JOHN B. MCÉWEN (Choral Piece for Female Voices with Accompaniment for Small Orchestra) ...	1895
WILLIAM H. REED (Slow Movement and Rondo for Violin and Pianoforte) ...	1896
JOSEPH C. HOLBROOK (Ballet Suite for Stringed Orchestra) ...	1897
PERCY HILDER MILES (Andante and Allegro for Pianoforte and String Quartet) ...	1898
HARRY FARJEON (Theme and Variations for two Pianofortes) ...	1899
G. DORRINGTON CUNNINGHAM (Fantasia for Stringed Orchestra and Organ) ...	1900
ADAM VON AHN CARSE (First movement of a Symphony in G major) ...	1901
EDWIN YORK BOWEN (A Characteristic Overture or Tone Poem) ...	1902
BENJAMIN J. DALE (Slow Movement of a Symphony for Orchestra) ...	1903

LLEWELYN THOMAS PRIZEHOLDERS.

ELLEN A. ORRIDGE ...	1877	MARY HAY ...	1891
LEONORA BRAHAM ...	1878	ELIZABETH MACKENZIE ...	1892
MARIAN MCKENZIE ...	1879	MARY THOMAS ...	1893
MATILDA ROBINSON ...	1880	LOUIE HOWELL ...	1894
ANNIE GREY ...	1881	JANE SPICER ...	1895
KATE HARDY ...	1882	ETHEL NEWCOMBE ...	1896
ALEXANDRA EHRENBERG ...	1883	FRANCES McCULLOCH ...	1897
MARIE ETHERINGTON ...	1884	GERTRUDE DRINKWATER ...	1898
BLANCHE MURRAY ...	1885	CATHERINE A. REES ...	1899
JULIA NEILSON ...	1886	ETHEL MARY WOOD ...	1900
HANNAH MARIA JONES ...	1887	LILIAN CLARKE ...	1901
KATE NORMAN ...	1888	THERÈSE GRABOWSKY ...	1902
LIZZIE NEAL ...	1889	GWLDYD ROBERTS ...	1903
EMILY SQUIRE ...	1890		

NILSSON PRIZEHOLDERS.

MARY DAVIES, 1st prize ...	1877	ANNIE BUTTERWORTH, 1st prize	1878
MARIAN WILLIAMS, 2nd prize...	1877	ELLEN A. ORRIDGE, 2nd prize...	1878

HEATHCOTE LONG PRIZEHOLDERS.

PERCY STRANDERS	1878	HAROLD E. MACPHERSON... ..	1893
F. W. W. BAMPFYLDE	1879	G. HERBERT FRYER	1894
CHARLES T. CORKE	1880	CLAUDE FREDERIC POLLARD	1895
HERBERT LAKE	1881	JOSEPH C. HOLBROOK	1896
ARTHUR DACE	1882	CUTHBERT F. WHITEMORE	1897
SEPTIMUS B. WEBBE		GERALD F. KAHN	1898
GEORGE W. F. CROWTHER	1883	FELIX GERALD SWINSTEAD	1899
ALFRED IZARD	1884	EDWIN YORK BOWEN	1900
FREDK. JAMES GOSTELOW	1885	GEORGE D. CUNNINGHAM (addi-	tional prize given by examiners) 1900
ALBERT FOX	1886	OSCAR FRANKLIN	1901
EDGAR HULLAND	1887	HUBERT BATH	1902
WILLIAM J. KIPPS	1888		
FRITZ W. READ	1892		

BONAMY DOBREE PRIZEHOLDERS.

WILLIAM E. WHITEHOUSE	1878	MAY H. MUKLE... ..	1894
JAMES E. HAMBLETON	1882	AUDREY E. CHAPMAN	1895
WILLIAM C. HANN	1883	DEZSÖ KORDY	1896
ERNEST BURTON... ..	1884	BERTIE WITHERS	1897
C. H. ALLEN GILL	1885	RICHARD PRESTRIDGE V. TABB	1898
JOHN CARRODUS, Jun.	1886	ARTHUR C. MANEY	1899
CLEMENT HANN	1888	ETHEL PETTIT	1900
BERTIE P. PARKER	1889	LIONEL E. HORTON	1901
HERBERT WALENN	1891	B. WALTON O'DONNELL	1902
GERTRUDE M. E. HALL	1892		

EVILL PRIZEHOLDERS.

ARTHUR F. JARRATT... ..	1879	PHILIP BROZEL	1892
BEN DAVIES... ..	1880	TOM JAMES	1893
FRANK MAY... ..	1881	REGINALD BROPHY	1894
JOHN G. ROBERTSON... ..	1882	BERTRAM H. WALLIS	1895
MUSGROVE TUFNAIL	1883	GWILYM RICHARDS	1896
WALTER MACKWAY	1884	DAVID BAXTER	1897
CHARLES COPLAND	1885	R. WHITWORTH MITTON	1898
MALDWIN HUMPHREYS	1886	WILLIAM E. BEAZLEY	1899
ALEC MARSH	1887	WILLIAM ROBERT MAXWELL... ..	1900
WILLIAM E. HELLAWELL	1888	GEORGE R. SENIOR	1901
DAVID HUGHES	1889	GALE GARDNER	1902
EDWIN HOUGHTON	1890	W. DANIEL RICHARDS	1903
JOHN WALTERS	1891		

READ PRIZEHOLDERS.

TOBIAS A. MATTHAY, 1st prize	1879	HENRY R. ROSE, 2nd prize	... 1879
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SANTLEY PRIZEHOLDERS.

RICHARD HARVEY LÖHR... ..	1879	WILLIAM J. KIPPS	1887
PERCY STRANDERS	1880	ARTHUR E. GODFREY	1888
BEATRICE DAVENPORT	1882	FRANK HOLLIS	1891
ALFRED E. IZARD	1883	LEWELA DAVIES	1892
AGNES SERRUYS	1884	STANISLAUS SZCZEPANOWSKI... ..	1893
SEPTIMUS B. WEBBE... ..	1885	EDITH OSBORNE GREENHILL... ..	1894
GILBERT R. BETJEMANN	1886		

JAMES TUBBS & SON'S PRIZEHOLDERS.

WALTER HANN	1884	CHARLES S. GREENHEAD... ..	1894
ARTHUR PULHAM	1885	FLORENCE E. MARSH	1895
LILIAN LANGDON	1886	SIDNEY A. FREEDMAN	1896
CATHERINE LESTER	1887	MAUD F. RISELEY	1897
ARTHUR E. DYSON	1888	GWENDOLEN DAVIES... ..	1898
AMY CROMMELIN	1889	EVELYN M. RUSSELL... ..	1899
HAROLDINE NOTT	1890	MARJORIE OLIVE HAYWARD ..	1900
MAURICE JACOBI	1891	AMY MORRISON INGLIS	1901
THOMAS BALLANTYNE	1892	ELSIE M. SQUIRE	1902
KATHERINE WILSON... ..	1893	RUTH CLARKSON	1903

LOW PRIZEHOLDER.

KATHLEEN WATTS	1888
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SAINTON-DOLBY PRIZEHOLDERS.

HELEN SAUNDERS	1886	AMY SARGENT	1895
JULIA NEILSON	1887	GERTRUDE BEVAN	1896
HANNAH JONES	1888	GERTRUDE DRINKWATER... ..	1897
EMILY SQUIRE	1889	JULIA FRANKS	1898
MARY HAY	1890	CHRISTINE WARNER... ..	1899
FLORENCE BETHELL	1891	EDITH NUTTER	1900
EDITH MARY HANDS... ..	1892	AMY A. JOYNER	1901
BEATRICE STANLEY LUCAS	1893	GWLDADYS ROBERTS	1902
LYDIA CARE... ..	1894		

WORSHIPFUL COMPANY OF MUSICIANS MEDALHOLDERS.

STANLEY HAWLEY	1890	HARRY FARJEON	1899
LEWELA DAVIES	1893	ADAM VON AHN CARSE	1902
PERCY HILDER MILES	1896		

LESLIE CROTTY PRIZEHOLDERS.

DAVID HUGHES	1890	ARTHUR WALENN	1893
JOHN WALTERS	1891	TOM MEURIG JAMES	1894
ARTHUR APPELBY	1892		

RUTSON MEMORIAL PRIZEHOLDERS.

GRETA WILLIAMS	1890	GERTRUDE BOOTH	1897
DAVID HUGHES	1890	REGINALD CHALCRAFT	1897
ETHEL BARNARD	1890	ANNA BELLA McDONALD	1898
FRANCES TURNER	1891	R. WHITWORTH MITTON	1898
FLORENCE BETHELL	1892	EDITH NUTTER	1899
VENA GALBRAITH	1893	HENRY A. ROJAS	1899
GERTRUDE HUGHES	1894	KATIE E. B. MOSS	1900
MARY A. HOWARD	1895	JOHN STRAFFORD	1900
FREDERICK B. RANALOW... ..	1895	MARGARET LLEWELLYN	1901
ALICE C. CRAWLEY	1896	EDITH C. PATCHING	1902
GWILYM RICHARDS	1896		

LOUISA HOPKINS MEMORIAL PRIZEHOLDERS.

EDITH WILLIAMS	1891	ELSIE ELLEN HORNE	1899
LLEWELA DAVIES	1892	MARION I. H. WHITE	1900
IDA C. BETTS	1893	WINIFRED CHRISTIE... ..	1901
EDITH OSBORNE GREENHILL ...	1894	VIOLET L. STEWART	1902
SYBIL PALLISER... ..	1895	ROSAMOND LEY	1903
GERTRUDE PEPPERCORN	1896	IRENE SCHARRER (additional), per A. Fox, Esq.	1903
VERA MARGOLIES	1897		
S. H. MARGUERITE C. ELZY ...	1898		

SILVANI AND SMITH PRIZEHOLDERS.

ALDEBERT ALLEN	1891	MICHAEL DONNAWELL	1895
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ROBERT COCKS & CO. PRIZEHOLDERS.

EDITH OSBORNE GREENHILL ...	1892	GEORGE AITKEN	1895
ISABEL COATES	1893	LILY WEST	1895
HAROLD E. MACPHERSON	1893	WELTON HICKIN	1896
BERNARD FLANDERS... ..	1894	VERA MARGOLIES	1896
GERTRUDE PEPPERCORN	1894	GEORGE D. CUNNINGHAM ...	1897

CHARLES MORTIMER PRIZEHOLDERS.

FRANK IDLE (Andante and Scherzo for Violin and Pianoforte)	1893
MARY MILDRED AMES (Andante and Allegro for Clarinet and Pianoforte)	1894
SYBIL PALLISER (Suite for Pianoforte)	1895
WILLIAM H. REED (Romance and Valse for Pianoforte Duet)	1896
HUBERT G. OKE (Trio for three Female Voices with Pianoforte Accompaniment)	1897
WELTON HICKIN (Introduction and Allegro for Viola, Violoncello, and Pianoforte)	1898
MARION WHITE (First Movement of Sonata for Violin and Pianoforte)	1899
MARGARET A. HARDING (Miniature Suite for Pianoforte)	1900
GEORGE R. SENIOR (Two Duets for Female Voices)	1901
BENJAMIN J. DALE (A Barcarolle and Valse for Pianoforte, four hands)	1902
FELIX SWINSTEAD (Two four-part songs for mixed voices)	1903

GOLDBERG PRIZEHOLDERS.

TOM MEURIG JAMES	1894	REGINALD CHALCRAFT	1898
BEATRICE STANLEY LUCAS	1895	ETHEL MARY WOOD	1899
EVELYN LANGDON	1895	WILLIAM ROBERT MAXWELL... ..	1900
(Extra Prize, per M ^{me} . Clara Samuel-Rose.)		KATE KELYN WILLIAMS	1901
GWILYM RICHARDS	1896	GEORGE CLOWSER	1902
JANE SPICER	1897	EDITH C. PATCHING... ..	1903

NORMAN SALMOND PRIZEHOLDERS.

SYLVIA WARDELL	1894	SARAH A. GOMERSALL	1896
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AGNES ZIMMERMANN PRIZEHOLDERS.

SYBIL PALLISER	{ 1894	ETHEL VIOLET CAVE	{ 1899
CHRISTOPHER WILSON		ELSIE ELLEN HORNE	

SIR AUGUSTUS HARRIS TESTIMONIAL PRIZEHOLDER.

EDITH OSBORNE GREENHILL 1894

W. E. HILL & SONS' PRIZEHOLDERS.

EDMUND MANEY... .. 1895	IRENE E. GREENLEAF 1900
STEPHEN CHAMP 1896	HENRY OVER PARSONS 1901
HENRY C. HOLBROOK 1897	DOROTHEA WHITLEY 1902
MARJORIE OLIVE HAYWARD 1898	IVY LILIAN ST. AUBYN ANGOVE 1903
IRENE PENSO 1899	

MAGPIE MADRIGAL SOCIETY PRIZEHOLDER.

HARRIETT CLAIBORNE DIXON 1896

ROBERT NEWMAN PRIZEHOLDERS.

KATE ANNIE FIELD 1896	ERNEST READ 1900
EUSTACE TURNER 1897	STANLEY R. MARCHANT 1901
WALTER SIDNEY VALE 1898	NELLIE M. WEASER 1902
LEONARD HART 1899	

SAURET PRIZEHOLDERS.

PERCY HILDER MILES 1897	MARJORIE OLIVE HAYWARD ... 1901
EDITH BYFORD 1898	MARGARET S. HOLLOWAY ... 1902
MARIAN JAY 1899	AMY M. INGLIS 1903
E. SPENCER DYKE 1900	

CHARLOTTE WALTERS PRIZEHOLDERS.

CLARE BUTLER 1897	GERTRUDE L. HARVEY 1900
DAVID BAXTER 1897	LIZZIE DAVIES 1901
MARGARET CHATWIN 1898	CYRIL WILTON COLE 1901
W. HERBERT BAGNALL 1898	MABEL C. MOORE 1902
ESTELLE MAUD HAWSON 1899	NÖEL NEVILLE GRIFFITHS ... 1902
LILLA J. HOSKING 1899	ALISON L. GILLIES 1903
WALTER NUGENT B. MONCK ... 1900	ISABEL MERSON 1903

WALTER MACFARREN PRIZEHOLDERS.

GERTRUDE PEPPERCORN 1897	CLAUDE F. POLLARD... .. 1897
ELSIE ELLEN HORNE 1898	BERNARD C. FLANDERS 1898
MARION I. H. WHITE 1899	FREDERICK G. H. MOORE... .. 1899
MABEL COLYER 1900	ROBERT NEVILLE FLUX 1900
HEDWIG COLE 1901	CUTHBERT WHITEMORE 1901
FLORENCE ISABEL REEVES ... 1902	FELIX GERALD SWINSTEAD ... 1902
ROSAMOND LEY 1903	EDWIN YORK BOWEN 1903

GILBERT R. BETJEMANN PRIZEHOLDERS.

ISABEL E. JAY 1897	EDWARD FRANK BARROW ... 1901
R. WHITWORTH MITTON 1898	EDITH C. PATCHING 1902
ETHEL MARY WOOD 1899	WILLIAM DANIEL RICHARDS... 1903
ERNEST TORRENCE 1900	

RIDLEY PRENTICE MEMORIAL PRIZEHOLDERS.

ANNIE MARGARET CHILD ...	1898	ETHEL M. WOOD ...	1901
CLAUDE FREDERICK POLLARD ...	1899	ELEANOR COWARD ...	1902
H. GERTRUDE BAMPFYLDE ...	1900	MARY T. WILSON ...	1903

DOVE PRIZEHOLDERS.

EDITH BYFORD ...	1897	ADAM VON AHN CARSE ...	1901
STEPHEN CHAMP ...	1898	KATE E. B. MOSS ...	1902
ETHEL MARY WOOD ...	1899	EDWIN YORK BOWEN ...	1903
MARJORIE OLIVE HAYWARD ...	1900		

ROBERT BURNS CLUB PRIZEHOLDERS.

ROBERT NEVILLE FLUX ...	1899	HARRY FARJEON ...	1899
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SWANSEA EISTEDDFOD PRIZEHOLDERS.

GERTRUDE DRINKWATER ...	1899	GWLADYS ROBERTS ...	1903
E. MARGARET LLEWELLYN ...	1901		

FREDERICK WESTLAKE MEMORIAL PRIZE.

MARGUERITE ELZY ...	1900	WINIFRED CHRISTIE ...	1902
CUTHBERT WHITEMORE ...	1901	EDWIN YORK BOWEN ...	1903

JULIA LENEY PRIZEHOLDERS.

GWENDOLINE A. EILEAN MASON ...	1900	VIOLET GRACE GARTON ...	1902
ETHEL MARJORIE WILLIAMS ...	1901	RITA JACOBS ...	1903

R.A.M. CLUB PRIZEHOLDERS.

HARRY FARJEON ...	1901	MARGARET KENNEDY ...	1902
SPENCER DYKE ...	1901		

BATTISON HAYNES PRIZEHOLDERS.

MARION WHITE ...	1901	ARNOLD E. T. BAX ...	1902
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SOCIETY FOR THE ENCOURAGEMENT OF FINE ARTS PRIZEHOLDERS.

MABEL C. MOORE ...	1902	EDITH C. PATCHING ...	1903
WINIFRED CHRISTIE ...	1902	ROSAMOND LEY ...	1903

HANNAH MAYER FITZROY PRIZEHOLDER.

BERNARD ROY FORSTER ...	1903
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FELLOWS.

F.R.A.M.)

ADLINGTON, WILLIAM.
 ALLISON, HORTON CLARIDGE., Mus. D.
 T.C.D. et Mus. Bac. Cantab.
 ANTONIETTI, ALDO GEORGE DANIEL.
 BAMBRIDGE, GEORGE EDMUND.
 BAMBRIDGE, WILLIAM SAMUEL, Mus. B.
 Oxon.
 BANTOCK, GRANVILLE R.
 BARNETT, JOHN FRANCIS.
 BENNETT, GEORGE JOHN, Mus. D.
 Cantab.
 BROZEL, PHILIP.
 CHESHIRE, JOHN.
 CORDER, FREDERICK.
 CUMMINGS, RICHARD.
 CURWEN, JOHN SPENCER.
 DAVIES, BEN.
 DAWSON, W. H. C.
 DOCKER, FREDERICK A. W.
 DOWLING, THOMAS BARROW.
 DOYLE, CHARLES W.
 EDWARDS, FREDERICK GEORGE.
 EYERS, HENRY ROBERT.
 EYBE, ALFRED J.
 FANING, EATON, Mus. Doc. Cantab.
 FORD, ERNEST.
 FOSTER, MYLES BIRKETT.
 GERMAN, EDWARD.
 GILL, C. H. ALLEN.
 GODFREY, CHARLES.
 GREENISH, ARTHUR JAMES, Mus. D.
 Cantab.
 HARPER, THOMAS.
 HAY, WALTER CECIL.
 KEMP, STEPHEN.
 LEMARE, EDWIN H.
 LITTLE, H. WALMSLEY, Mus. D. Oxon.
 MACFARREN, WALTER.
 MACKENZIE, Sir ALEXANDER CAMP-
 BELL, Mus. D. St. And., Cantab., et
 Edin., D.C.L.
 MACPHERSON, CHARLES.
 MACPHERSON, STEWART.
 MATTHAY, TOBIAS.
 MCEWEN, JOHN B., M.A. Glasgow.
 MCNAUGHT, Wm. G., Mus. D. Cantuar.
 MOUNT, GEORGE.
 NUNN, JOHN H.
 O'LEARY, ARTHUR.
 OSWALD, ARTHUR.
 PARKER, LOUIS NAPOLEON.
 PARKER, W. FRYE.

PHIPPS, WILLIAM HENRY.
 RADCLIFF, JOHN.
 ROSE, HENRY R.
 SHAKESPEARE, WILLIAM.
 SMITH, J. WHITEHEAD.
 STEGGALL, CHARLES, Mus. D. Cantab.
 THOMAS, JOHN.
 THOMPSON, ARTHUR.
 THOMSON, JAMES (London).
 WALLWORTH, THOMAS A.
 WEEKES, SAMUEL, Mus. D. Dub.
 WHEELDON, GEORGE.
 WHITEHOUSE, WILLIAM E.
 WOOD, HENRY J.
 WRIGLEY, JOHN.
 AYLWARD, Miss LEILA.
 ASHWELL, Miss LENA.
 BANKS, Miss ANNIE.
 BAXTER, Madame LAURA.
 CHUBB, Mrs., late Miss Sophia Messent.
 DAVIES, Mrs. CADWALLADR, late Miss
 Mary Davies.
 ELZY, Miss S. MARGUERITE H. C.
 HABE, Miss AMY.
 HENDERSON, Miss E. ROBERTINE.
 HORROCKS, Miss AMY E.
 HUTCHISON, Mrs. PERCY, late Mdle.
 Alwina Valleria.
 LARKCOM, Madame AGNES.
 MACFARREN, Lady, late Miss André.
 MACIRONE, Miss CLARA A.
 MOSLEY, Mrs., late Miss Chancellor.
 NEILSON, Miss JULIA.
 O'LEARY, Mrs., late Miss R. Vinning.
 PALMER, Miss BESSIE.
 PEPPERCORN, Miss GERTRUDE.
 RANSFORD, Miss MARY.
 ROSE, Mrs. HENRY R. (Clara Samuell).
 SMITH-WILLIAMS, Madame (Marian
 McKenzie).
 STARR, Mrs. RUSSELL, late Miss Annie
 Jane Martin.
 THOMPSON, Lady, late Miss Kate Loder.
 WHITE, Miss MAUDE VALÉRIE.
 WILSON, Miss HILDA.
 ZIMMERMANN, Miss AGNES.

Deceased Fellows.

- ALLEN, HENRY R.
 AYLWARD, WILLIAM HENRY.
 BAILY, WILLIAM.
 BANISTER, HENRY CHARLES.
 BARNBY, Sir JOSEPH.
 BARNETT, ROBERT.
 BAUMER, HENRY.
 BENNETT, Sir Wm. STERNDALÉ. Mus.
 D., M.A., Cantab.; D.C.L. Oxon.
 BERNHARDT, J. WILKES.
 BLAGROVE, HENRY GAMBLE.
 BLAGROVE, RICHARD.
 BODDA, FRANK R.
 BRIZZI, S.
 COX, FRANK ROWLAND
 COOKE, HENRY MICHAEL A. GRATTAN.
 CUSINS, Sir WILLIAM G.
 DEVAUX, ALFRED.
 DORRELL, WILLIAM.
 FOLKE, FREDERICK R.
 FOWLER, CHARLES.
 GODFREY, Lieut. DAN.
 GODFREY, FREDERICK.
 GILBERT, ALFRED.
 HARPER, CHARLES.
 HARRISON, WILLIAM.
 HILL, HENRY WEIST.
 HOLMES, WILLIAM HENRY.
 HOWELL, EDWARD.
 HOWELL, JAMES.
 HULLAH, JOHN P., LL.D. Edin.
 ISAAC, BENJAMIN RALPH.
 JEWSON, FREDERICK BOWEN.
 LATTER, RICHARD.
 LATTER, WALTER.
 LUCAS, CHARLES.
 LUNN, HENRY CHARLES.
 MACFARREN, Sir GEORGE A., M.A.,
 Mus. D. Cantab., Oxon. et Dub.
 MAY, OLIVER.
 MCKORKELL, C.
 MUDIE, THOMAS MOLLISON.
 NEILSON, EDWIN JOHN.
 NICHOLL, WILLIAM.
 NUNN, R. LINDLEY, Mus. B. Cantab.
 PARRY, JOSEPH, Mus. D. Cantab.
 PATEY, CHARLES A.
 PETTIT, WALTER.
 PHILLIPS, WILLIAM LOVELL.
 PYE, KELLOW JOHN, Mus. B. Oxon.
 PYNE, KENDRICK
 READ, CHARLES JOHN.
 RICHARDS, H. BRINLEY.
 RALPH, FRANCIS.
 SEGUIN, EDWARD.
 SEYMOUR, CHARLES ALEXANDER.
 SULLIVAN, Sir ARTHUR SEYMOUR,
 Mus. D. Oxon. et Cantab.
 SWIFT, JOSEPH.
 THOMAS, ARTHUR GORING.
 THOMAS, EDWARD W.
 THOMAS, HAROLD.
 THOMSON, JAMES (Glasgow).
 TOMS, CHARLES JAMES.
 TURNER, JOHN BRADBURY, Mus. B.
 Cantab.
 WAETZIG, JOHN G.
 WATSON, WILLIAM.
 WEEKES, THOMAS E.
 WESTLAKE, FREDERICK.
 WHEELER, ALFRED WILLIAM.
 WINGHAM, THOMAS.
 WOOD, WILLIAM G.
 AGABEG, Mrs. Aviet, late Miss Edith
 Wynne.
 BIRCH, Miss Charlotte Ann.
 BURNETT, Mrs. H., late Miss Dickens.
 DOLBY, Madame SAINTON, late Miss
 Charlotte Helen Dolby.
 DORRELL, Miss ELIZABETH.
 FERRARI, Madame, late Miss J. Thomson.
 GIMSON, Miss ELOISE J.
 HULLAH, Mrs. JOHN, late Miss Caroline
 A. Foster.
 ISAACSON, Mrs., late Miss Sophia Julia
 Woolf.
 LABLACHE, Madame F., late Miss Fanny
 Wyndham.
 NETHERCLIFT, Mrs. E., late Miss F.
 Rowland.
 SEGUIN, Mrs. W. H., late Miss Gooch.
 SEGUIN, Mrs. E., late Miss A. Childs
 (New York).
 SHAW, Mrs. ALFRED, late Miss Postans.
 STEELE, MISS.
 THORNHILL, Mrs., late Miss Turner.
 WEISS, Madame, late Miss Barratt.

ASSOCIATES.

A.R.A.M.

ADDISON, ROBERT B.
 AITKEN, GEORGE.
 ALSTON, NORMAN GRAHAM.
 AMOR, FRANK.
 AMY, ALFRED.
 ARNOLD, FRANK.
 AYRES, ARTHUR.
 BAGNALL, WILLIAM HERBERT.
 BAKER, DALTON.
 BAKER, G.
 BAKER, J. PERCY, Mus. B. Duncelm.
 BAKER, ROBERT HOSIER.
 BARKER, THOMAS.
 BARLEY, ALFRED HENRY.
 BARLOW, ARTHUR.
 BATCHELOR, CHAPPELL.
 BEARDWELL, DAVID.
 BELL, MARSHALL HALL.
 BELL, WILLIAM HENRY.
 BEMBRIDGE, S.
 BLOKESOME, C.
 BOLTON, WALTER.
 BRIANT, ROWLAND.
 BROPHY, REGINALD.
 BURNETT, H.
 BURTON, J. H.
 CARSE, ADAM VON AHN.
 CATHIE, PHILIP.
 CHIPP, HORATIO.
 COLCHESTER, C. T.
 COOK, CHARLES S.
 COPLAND, CHARLES.
 CORKE, CHARLES T., Mus. Bac. Cantab.
 COULDERY, CLAUDIUS HERBERT.
 CROAGER, EDWARD G.
 CRONK, CUTHBERT H.
 CROWTHER, GEORGE W. F.
 CUNNINGHAM, GEORGE DORRINGTON.
 DACE, ARTHUR W.
 DE VILLIERS, PETER KNYPER DE VOS.
 DONNAWELL, MICHAEL.
 DYKE, EDWIN SPENCER.
 EARNSHAW, ALFRED HENRY.
 ELLIOT, W.
 EMANUEL, LEWIS A.
 FARJEON, HARRY.
 FISON, BERNARD.
 FITTON, WALTER.
 FLANDERS, BERNARD C.
 FLUX, ROBERT NEVILLE.
 FOWLES, ERNEST.
 FOX, ALBERT.
 FOX, ARTHUR.
 GEORGE, ROBERT.
 GODFREY, ARTHUR E.
 GOOCH, H. GORDON (Melbourne).
 GOODBAN, J. F.
 GOSTLELOW, FREDERICK J.
 GRIFFITH, FREDERIC.
 GROVE, BENJAMIN H.
 GUY, HENRY.
 HAMBLETON, JAMES EDWARD.

HAMMOND, GEORGE WILLIAM.
 HANN, CLEMENT WALTER.
 HANN, LEWIS ROBERT.
 HANN, SIDNEY HERBERT.
 HANN, WILLIAM CHARLES.
 HARBOROUGH, ALFRED.
 HARVEY, T.
 HATTERSLEY, FREDERICK KILVINGTON, Mus. B. Cantab.
 HAWLEY, H. STANLEY.
 HENNIKER, HENRY FAULKNER, Mus. Doc. Cantuar.
 HENRY, JOHN HAROLD.
 HICKIN, WELTON.
 HINTON, ARTHUR.
 HOFFMAN, F. (Dublin).
 HOOPER, GEORGE.
 HOPGOOD, J. F.
 HORTON, GEORGE.
 HUMPHREYS, MALDWIN.
 HURDLE, HENRY A.
 HUTCHINSON, JOSEPH T.
 IDLE, FRANK.
 IZARD, ALFRED E.
 JACKSON, JOHN.
 JARRATT, ARTHUR.
 JOHNSON, ALFRED CROSHAW.
 KELSEY, ELLIS.
 KENNEDY, ARNOLD, M.A. Edin., Mus. B. Oxon.
 KIPPS, WILLIAM JOHN.
 KIVER, ERNEST.
 KNOTT, THOMAS BUTLAND.
 LACY, F. ST. JOHN.
 LAKE, HERBERT.
 LARDNER, THOMAS WILLIAM.
 LAYLAND, W.
 LEE, LOUIS.
 LÖHR, R. HARVEY.
 MACDONALD, ROBERT HOUSTON.
 MACKWAY, WALTER.
 MACPHERSON, HAROLD E.
 MASON, WILLIAM.
 MEAD, OWEN H.
 METCALFE, R. D.
 MILES, PERCY HILDER.
 MILES, RICHARD E.
 MOORE, FREDERICK GEORGE HENRY.
 MORTON, EDWARD.
 NEWLANDSMITH, ERNEST.
 NEWSON, GEORGE LINCOLN.
 NORTON, HORACE W.
 NUNN, EDWARD CUTHBERT.
 OKE, HUBERT GEORGE.
 OULD, PERCY.
 PALMER, GEORGE.
 PARTRIDGE, JAMES.
 PAYNE, ARTHUR.
 PICKERING, J. A.
 POLLARD, CLAUDE FREDERIC.
 POUNDS, COURTICE.
 PROUT, LOUIS B.

RANALOW, FREDERICK BARING.
 READ, HAROLD VINCENT.
 READ, FRITZ WILLIAM.
 REDDIE, CHARLES F.
 REDMAN, H. DOUGLAS.
 REED, WILLIAM HENRY.
 REGAN, CHARLES J.
 REVELL, ROLAND.
 RICHARDS, WESTLEY. [Cantab.
 ROBERTS, JOHN HENRY, Mus. B.
 ROBINSON, HAMILTON, Mus. D. Dunelm.
 ROBINSON, HENRY R. A.
 SAUVAGE, JAMES.
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Vincent, Sir William, Bart.	1	1	0				
Vyvyan, Sir R. R., Bart. (deceased)				36	15	0	
Waghorn, John, Esq.	1	1	0				
Waghorn, Mrs.	1	1	0				
Walenn, Herbert, Esq., A.R.A.M.	1	1	0				
Walker, Fred., Esq., Hon. R.A.M.	1	1	0				
Ward, Miss H.	1	1	0				
Waterlow, Philip H., Esq.				5	5	0	
Watson, Miss Rosabel				12	12	0	
Watson, Sir Thomas, Bart.				10	10	0	
Webb, Sir Henry, Bart. (deceased)				105	0	0	
Webbe, Septimus, Esq., A.R.A.M.	1	1	0				
Wellington, The Duke of				12	12	0	
Wessely, Hans, Esq., Hon. R.A.M.	1	1	0				
Westmorland, The Earl of				10	0	0	
Westmorland, The Dowager Countess of				39	18	6	
Wheeldon, George, Esq., F.R.A.M.	1	1	0	2	2	0	
White, Miss Marion, A.R.A.M.	1	1	0				
White, Mrs. Meadows (deceased)				50	0	0	
Whitehouse, W. E., Esq., F.R.A.M.	1	1	0				
Willes, W. A., Esq.	1	1	0				
Williams, Miss Greta, A.R.A.M.	1	1	0				
Willoughby, The Dowager Lady				3	3	0	
Wilson, Miss Hilda, F.R.A.M.	1	1	0				
Wilson, Miss Maude E., A.R.A.M.	1	1	0				
Wilton, Earl of (deceased)				25	0	0	
Zimmermann, Miss Agnes, F.R.A.M.	2	2	0				
THE PROFESSORS OF THE ROYAL ACADEMY OF MUSIC (1868)				629	10	6	

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	£	s.	d.
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Alma Mater Male Voice Choir	5	5	0
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Bowen, E., Esq. (second donation)	5	5	0
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During the last ten years 5,379 Candidates have presented themselves for this examination, of whom an average of 31·28 per cent. have passed, as shown by the following figures :—

YEAR.	EXAMINED.	PASSED.
1893	242	53
1894	365	104
1895	391	94
1896	469	124
1897	552	187
1898	572	192
1899	614	187
1900	677	275
1901	688	224
1902	809	242
	5,379	1,682

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30 ; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

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FOR THE PURPOSE OF FOUNDING A SCHOLARSHIP.

I give to the Royal Academy of Music the sum of £

(here insert "free of legacy duty," if that be the intention)

for the purpose of founding, in accordance with Rules and Regulations to be from time to time made by, or under the authority of the said Royal Academy of Music, a PERPETUAL SCHOLARSHIP, having for its object the promotion and cultivation of (here describe the object) and to be called (here give the name by which the foundation is to be known) such Scholarship to be endowed with the net annual income of the said sum of £

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31 August, 1903.

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